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# CESNOLA COLLECTION

# ANTIQUITIES FROM CYPRUS

# HANDBOOK OF THE CESNOLA COLLECTION OF ANTIQUITIES FROM CYPRUS

Stanford's Geogl Estabh London

REPRODUCED FROM THE CATALOGUE OF THE COINS OF CYPRUS, PUBLISHED BY THE BRITISH MUSEUM

THE METROPOLITAN MUSEUM
OF ART

# HANDBOOK OF THE CESNOLA COLLECTION OF ANTIQUITIES FROM CYPRUS

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# PREFACE

THIS Handbook is intended to serve as a guide to the Cesnola Collection of Antiquities from Cyprus, or more precisely to those parts of it which are exhibited in the Cesnola Room and other departments of The Metropolitan Museum of Art. It offers at the same time an introduction to the study of the ancient arts and industries which the Cesnola Collection was formed to illustrate. But it is not in the strict sense a Catalogue of the Collection, though all the more important objects are described separately; for many of less individual interest are treated summarily and in groups, and the large 'student series,' which is held in reserve, is not included at all. Nor is it a formal textbook of Cypriote archaeology; since it makes reference to objects in other collections only when these directly illustrate something which is exhibited here, and it gives only the most essential references to the literature. Those who wish to pursue the study further are referred to the Selected Bibliography (p. xliii), and to the exhaustive bibliographical works included in it. Above all, they are invited to study the Collection carefully for themselves, in the light of these outlines, and of their own common sense. Those who have the means, or the opportunity, will remember also that there is still much to be discovered in Cyprus itself, by any one who has skill and zeal.

To keep the Handbook clear and brief, references are as a rule given only to Cesnola's own book, *Cyprus, its Cities, Tombs, and Temples*; to the official *Atlas of the Cesnola Collection;* to the publications of Doell and Colonna-Ceccaldi (which record how the objects appeared before they left Cyprus); and to the third volume of Perrot and Chipiez's *History of Art in Antiquity*: and even here, care has been taken to omit all those representations which through inaccuracy or any other cause have not been identified beyond dispute



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As Cesnola's illustrations are arranged differently in the English edition of his book, and in the German translation of it by Ludwig Stern, only the English references are given in the text, and a concordance of both editions is printed at the end of the Handbook. It would have been easy to give references to all the other books and periodicals in which objects from the Collection have been republished, but this would have expanded the Handbook unduly, and would have quite changed its character and utility. A very few objects of exceptional importance have alone been exempted from this rule: the Inscriptions, for example, are furnished with references to the *Corpus Inscriptionum Semiticarum*, to the standard collections of Greek dialect-inscriptions, and to the original publications of the documents by Cesnola and his collaborator, Isaac Hall.

But though many specific references have been omitted intentionally, for brevity and clearness, and for the general reader's sake, it must not be supposed that the debt of this Handbook to previous workers is ignored, nor that it is limited to works cited in the Bibliography, copious though that will be seen to be. The compiler here acknowledges not only the free use which he has made of published writings, but still more gratefully the information, advice, encouragement, and criticism with which he has been favoured by scholars in both hemispheres, and in particular by the staffs of the great museums. Wherever independent consideration of the evidence before him has led him to adopt views already expressed by a previous writer, he desires to make it clear that he claims no credit for anything but accurate summary and impartial judgment. It is no more part of his plan to claim any priority of discovery or publication, than to assign it to any one else. A history of discoveries is quite a different thing from a museum handbook; and after all, to nine persons out of ten who read of a discovery, it is quite immaterial who made it. Wherever, on the other hand, the writer has come to a different conclusion from his predecessors, he has felt it a more important duty to draw the picture as he sees it himself, than to distract his readers by insisting that So-and-so was wrong.

Such occasions are fortunately rare. Yet in going through so large a mass of material, it was perhaps inevitable that a few fresh facts should be noted, and a few old data reviewed in fresh light. It would have been easy, no doubt, to scatter announcements of these finds among the appropriate Journals; but the new Handbook seemed, on the whole, to be the proper place to publish them. The

chief novelties are these. Thorough cleaning and close examination have established the authenticity of almost every object in the Collection, and have thrown full light on the repairs and restorations which they have undergone in the past. The gain both in scientific and in aesthetic interest is of course great, and it is hoped that by careful arrangement of the material the facilities for study have been improved. In the Pottery, the classification of fabrics suggested in the *Cyprus Museum Catalogue*, and adopted by the museums at Athens and Constantinople, and in essentials by the British Museum, has been revised so as to express more clearly our present knowledge not only of the technique of each kind, but also in what order each fabric came into use in Cyprus. Among the Sculpture, the succession and development of types has been restated, and in particular, an early date has been assigned, on grounds of style and costume, to a group of beardless male votaries wearing frontlet and Cypriote belt. Something has been done to clear up the relation of the different types of Herakles to each other; and a fine sixth century statue is claimed as a votive portrait of King Amasis of Egypt. Among the Inscriptions, the remarkable archive-document 1868 in Cypriote script has been found to contain Minoan numerals, and a measure of value; and other inscribed objects have been assigned to dates early enough to link the mature Cypriote script with Minoan and Asiatic prototypes. In dealing with Engraved Stones, a canon of style has been noted which distinguishes the Cypro-Mycenaean group of seal-stones from their mainland counterparts. Among neglected fragments of Silver Bowls, a duplicate of the Praenestine "Journée de Chasse" has been recovered, as well as another fine picture of Cypriote life and custom. Often, in the difficult question of date, a higher antiquity than has been customary of late, has been assigned where the present state of the evidence seemed to justify it; and the reason briefly is this, that the chronological revolution enforced by Minoan discovery in Greek lands has been very imperfectly realized hitherto in relation to events in Cyprus. This applies particularly to the obscure centuries between the twelfth and the eighth, and in some degree also to the seventh and sixth. The high dates assigned to some of the Gold Ornaments are less confidently commended. They follow the general principle of indicating with the help of specimens whose actual date may well be later, the approximate period at which this or that type of ornament came first into vogue. It is only claimed for this arrangement that it is an improvement, in clearness, on the

common practice of calling all jewelry Graeco-Roman which is not demonstrably of earlier date than 300 B.C.

This is, perhaps, also the place to note losses and omissions. Several important objects, generally supposed to be in the Cesnola Collection, do not seem to have even reached New York, and are now known only from the descriptions of Cesnola himself, or of Colonna-Ceccaldi, who saw them before the Collection left Cyprus. The "Siege-Bowl" from Amathus (Perrot III, fig. 547) was at one time in the Ruskin Collection, and has not been republished. Others have been separated from the Collection by various later accidents, and some are represented now, like 3552–3, by casts or electrotypes. Others, again, like the great painted vase from Ormidhia (Perrot II, fig. 523), and the life-size torso (*Cyprus*, Pl. XIII), though preserved in the Museum and certainly ancient, are in such poor condition that they cannot conveniently be exposed. They are accessible to students, however, in the same way as other supplementary material.

To the Trustees of The Metropolitan Museum of Art, the writer of this Handbook owes a large debt of gratitude, for the privilege of study so prolonged and intimate. His thanks are due no less to the Director of the Museum and to members of the Staff in every degree, for assistance of many kinds, ungrudgingly given; for the long labour of cleaning and rearranging the objects; and for the preparation of text and illustrations for the printer. Above all, in the Assistant Curator of Classical Antiquities, Miss Gisela M. A. Richter, he has had a colleague whose knowledge, judgment, and resourcefulness have been invaluable. Besides the general supervision of work in New York, in the intervals between the writer's visits to the Museum, and the laborious verification of references and measurements, Miss Richter has read the whole Handbook both in manuscript and in proof; and has made many valuable criticisms and suggestions in detail. By a fortunate coincidence, her own work on the Museum's collection of Bronzes and Glass was going on side by side with the preparation of this Handbook, and in essentials the arrangement of the Glass is hers, while that of the Bronzes owes much to her intimate acquaintance with the material.

Special obligations outside the Museum must not be omitted. Dr. A. V. W. Jackson and Dr. R. Gottheil of Columbia University, Dr. Clay of Yale, Dr. Cowley and Dr. Stephen Langdon of Oxford, have given needful advice and help with Oriental inscriptions; and the last readings of the Cypriote inscriptions prepared by Dr.

Richard Meister, after a memorable visit to New York, only shortly before his lamented death, have been most generously placed at the disposal of the Museum by his son, Dr. Ludwig Meister, of Leipzig. To scholars such as these and to writers on Cypriote antiquities too numerous to name the author acknowledges his great obligation.

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# INTRODUCTION

LUIGI PALMA DI CESNOLA was born on July 29, 1832, near Turin, in North Italy, and was educated as a soldier. He served in the Austrian War of 1848, and in the Crimea; but in 1860 he left Italy for New York, where he founded a military school for officers, and in due course took part in the Civil War as Colonel of the Fourth Cavalry Regiment of New York. On June 17, 1863, he was wounded and captured at Aldie, in Virginia, and was detained in the Libby Prison. Liberated early in 1864, he served again as Brigadier, and at the close of the war left the service, with the rank of Brigadier-General, to represent the United States as Consul in Cyprus.

Cesnola landed in Cyprus on Christmas Day, 1865. The duties of his Consulate were not heavy, and became much lighter when the usual trials of strength had satisfied the Turks that he was not to be trifled with. He had, therefore, ample leisure to devote himself to other interests.

## THE SEARCH FOR ANTIQUITIES IN CYPRUS

It happened that precisely in those years the antiquities of the island were beginning to attract more than local attention. The Cypriote peasantry have ever treated the relics of their ancestors with a levity and cupidity rare even in the Levant. Tomb-robbing was, and is, a nightly amusement, and European residents have seldom seen reason to discourage this traffic, or forego their share of the spoil. Cesnola's British colleague from 1865 to 1868, Mr. T. B. Sandwith, was an ardent collector, and published, rather later, a paper of fundamental importance on the ancient styles of pottery; and Sandwith's successor, Mr. R. H. Lang, an old resident of Larnaca and Manager of the Ottoman Bank there, enriched the museums of London and Glasgow by careful exca-

vations in sanctuaries and tombs at Idalion, and laid the foundations of our knowledge of Cypriote sculpture. Lang's researches were not published until 1878, but his experience and advice are acknowledged more than once by Cesnola. The French Consul, T. Colonna-Ceccaldi, was also making excavations from 1866 to 1869, on a smaller scale than Lang, and his brother, G. Colonna-Ceccaldi, published later a valuable essay on the monuments of Cyprus. Taking all this into account, it would in fact have been strange if the new American Consul had not turned his hand to the fashionable amusement of the day.

Into these antiquarian pursuits, Cesnola threw himself with characteristic enthusiasm. He seems to have secured in an unusual degree the good will of the peasantry and native excavators, and to have had prompt information of chance finds all over the island; and in eleven busy years he amassed what is still the largest, and in many respects the richest collection of Cypriote antiquities in the world. Its value would have been even greater, had the conditions of discovery been more favourable to scientific record. But Cesnola had no previous experience of excavation nor any systematic training in the new science of archaeology. He worked very rapidly and on a large scale; he also allowed digging to be done on his behalf without that personal supervision which alone inspires confidence in the record of results; and such notes as he made on the spot were brief and imperfect.

At the same time it must in justice be recalled that in 1865 archaeological research was in its infancy. The first scientific excavation on the stratified sites of North Italy only began in 1864; the first serious study of ancient tombs, at Ialysos and Kamiros in Rhodes, by Salzmann and Biliotti, only in 1866; Schliemann's first campaign on the site of Homeric Troy, not until 1872. Nearer at hand, Renan's *Report* on his famous Mission to Phoenicia had begun to appear in 1863; but it was almost wholly concerned with surface exploration and the study of standing monuments. Into the archaeological chaos created by the Cypriote tomb-robbers, some scientific order had already been brought by Heuzey's catalogue of the ancient terracottas of the Louvre, many of which had been found in Cyprus. This great work laid the foundation of our knowledge of the history, uses, and styles of this important group of objects. Its first part was published in 1860; but the very fact that it was a museum catalogue, not a record of field work, drew attention rather to the opportunities for a collector

than to the responsibilities of an explorer and excavator. Sandwith's and Lang's papers, already mentioned, were only brought to publication at a much later date, mainly through the interest which Cesnola's own work had aroused. Engel's *Kypros*, published in 1841, had of course dealt mainly with literary evidence, not with antiquities. Unger and Kotschy's geographical monograph on Cyprus did not appear till 1865, and its historical supplement not till 1866, though Kotschy's travels in the island belong to the later fifties; and the contemporary archaeological work of the two French scholars, the Comte de Mas Latrie, and the Marquis Melchior de Vogüé, had been mainly devoted, like that of Renan in Phoenicia, to buildings and inscriptions which were already above ground. De Vogüé had indeed reported a few small excavations in 1862; but his first paper on the inscriptions, by which he is best remembered, was not published until 1866; and the decipherment of the native system of writing, as is well known, was not achieved till 1872. How little could be made by contemporary experts, even of the completed work of Cesnola, is shown by the appendix, *On the Pottery of Cyprus*, contributed by the late Dr. A. S. Murray, of the British Museum, to Cesnola's *Cyprus*, which was published in 1877. The sequence of styles, rightly analysed by Sandwith in that year, is there still unrecognized. In spite of Schliemann's work at Mycenae itself, completed in 1876, the fine Mycenaean chariot-vases (Nos. 430-7) were thought to "resemble Greek vases of the third stage." Sir Charles Newton's identification of this fabric with that of the vases from Ialysos, and his proof that they were all alike pre-Hellenic, were definitely rejected. It was expressly contended, even, that in this enchanted island almost all styles of pottery were in use concurrently at almost all periods. This last belief, indeed, was quite widely held, and did not give way finally, before fresh evidence, till after 1890.

In 1865, therefore, the archaeological position was this. Preliminary explorations had begun; the attention of scholars was aroused; and a start was being made with interpretation. The moment certainly was near when Cyprus must be won for archaeology, and "digging" be transformed from a mischievous pastime into a weapon of historical science. With Cesnola's opportunities, an archaeological genius had the chance to anticipate modern work by a generation; it was a pity — but no fault of Cesnola — that the United States Consul in Cyprus was not an archaeological genius.

It is easier to excuse neglect of scientific precautions than exaggeration or misstatement. In the few instances where the tombs which Cesnola opened can be identified, as at Amathus, his measurements of their depth are unsupported by extant remains; more commonly still they are out of accord with other excavators' experience (see, however, Perrot-Chipiez, *Histoire de l'Art*, III, 219, note); and the famous "Treasure of Curium," circumstantially described in Chapter XI of his book, is a mystery which cannot be cleared up. All attempts to locate the treasure chambers of which Cesnola gives a plan in his book have failed, and the occurrence of objects of so many different periods in the "Treasure" itself is very difficult to coördinate with our other knowledge of ancient Cyprus. The majority of these objects are precisely like the rich tomb-jewelry of Curium and its neighbourhood; a few are of kinds and styles which are most unlikely to have been brought together at Curium in antiquity. Though Cesnola certainly kept some record of his work, and though the story of his excavation was published soon enough to be challenged, if it was untrue, by contemporaries and neighbours, and to be acceptable in main outline as evidence of its extent and variety, yet his Collection was left at his death unaccompanied by first-hand documents; nor has it been possible as yet to rediscover note-books or diaries from which to reconstruct its history. Even the localities to which individual objects are ascribed, in the Handbooks and Atlas published under his supervision, are not always in accord with other experience of the geographical distribution of such objects in Cyprus.

For scientific purposes, therefore, the Cesnola Collection must be regarded as a magnificent series of isolated objects, almost all of demonstrably Cypriote style. They are invaluable to fill out the scheme of Cypriote archaeology, which has been established by other men's work in the generation which followed; but they do not themselves supply the evidence on which such a scheme could be designed.

### HOW THE CESNOLA COLLECTION CAME TO NEW YORK

Some of the earlier finds, from excavations made in 1868, were sold by auction in Paris in 1870. The printed catalogue of them is instructive reading now. Some were acquired by the Louvre Museum. But about this time, and probably on the advice of European experts, Cesnola became convinced of the advantage of concentrating in a single collection materials so copious as he had

either already at hand, or in immediate prospect. What he found now, he accumulated at his house in Larnaca; and a first attempt to describe his museum systematically was made there in 1869 by a German traveller, Dr. C. Friedrichs. But it was the crowning discovery of an untouched sanctuary crowded with statues, near the village of Athiénu, which clinched Cesnola's decision, while it spread abroad his fame. It was clearly out of the question, under Turkish rule, to leave these important, large, and numerous objects in Cyprus, and the question became urgent, what was to be done with them. Informal negotiations with the Musée Napoleon III were terminated abruptly by the Franco-Prussian War: but in June, 1870, the Russian archaeologist, Dr. Johannes Doell, was sent from St. Petersburg to report on the Collection, with a view to its transfer to the Hermitage Museum. The interest taken by St. Petersburg in Cesnola's work is partly explained if it be remembered that he acted as Consul for Russia, as well as for the United States. Though nothing came of the Russian proposal, Doell's report, presented to the Imperial Academy of Sciences in December, 1872, was the first scientific criticism of the Collection. This report discusses 7,919 items; and its careful illustrations show some of the chief objects as they appeared within a few months of their discovery, and before they had undergone the repairs which caused controversy later.

Very soon after Doell's visit, Cesnola took leave of absence, and carried the whole Collection with him — about 35,000 objects in all. How his two-fold Consulate enabled him to evade Turkish attempts to prevent their export is an amusing episode in his book (p. 174). One consignment was lost at sea near Beyrout, but the remainder reached London, to be exhibited and photographed. A few objects were acquired about this time by the British Museum, the South Kensington Museum, the Fitzwilliam Museum at Cambridge, the Louvre, the Museums of Athens, Berlin, Boston, Constantinople, Monaco, Perugia, and St. Germain, by General Pitt-Rivers (whose collection is now at Oxford), and perhaps by other museums and collectors. The small series in the Turin Museum seems to have been presented earlier; an offering of first-fruits to his native place. The Collection excited general interest, all the greater because news was now coming home about Schliemann's first excavations in "Homeric Troy." No formal narrative of discovery was forthcoming as yet, but there was some discussion in the Press, and an album of selected photo-

graphs was published in 1873, with an introduction by Mr. (now Sir Sidney) Colvin.

But while European museums were criticizing, America acted. The newly-founded Metropolitan Museum of Art acquired the whole Collection for New York, while it was still on view in London, and Cesnola was granted six months' leave of absence, dating from January, 1873, to install it in fresh quarters at 128 West 14th Street. This done, he returned to his post in Cyprus, with an understanding that he was to make further researches on behalf of the Metropolitan Museum. It was during these supplementary excavations that the objects composing the "Treasure of Curium" were obtained.

Cesnola did not leave Cyprus finally till 1876, but after 1873 he found nothing comparable with his chief discovery, the sanctuary of Athiénu; and the operations of his brother, Major Alexander P. di Cesnola, which continued till 1878, were notable rather for the quantity of their yield than for artistic or scientific interest. This "Lawrence-Cesnola" Collection was likewise exhibited in London for a while, and photographed, but much of it was dispersed by auction in 1881.

Cesnola had every inducement to complete his career in the Consular Service; but in Cyprus he had "met his fate"; and in fact no one else was either competent or available to supervise the arrangement and publication of his treasures: so he accepted, in 1877, first a place on the Board of the Metropolitan Museum, and then in succession the posts of Secretary and Director. The transference of the Museum to its present site in Central Park followed soon after; and Cesnola remained in office there until his death on November 21, 1904. An extract from the official minute of the Board of Directors on that occasion expresses, with evident feeling, the estimate which was formed of the man, by men who had worked with him intimately. "His fidelity, his minute attention to his duties, and his capacity for work during his long career of service merit great praise. Other distinctions and other interests in life, if not forgotten, were permanently laid aside, and the welfare and growth of the Museum became his single interest and absorbing occupation. His military training, when joined to his public experience, gave him distinguished powers of administration, and, while critics are never wanting, his capacity to administer the Museum and adequately to exhibit its contents has not been questioned.

"Whoever shall become his successor, and with whatever gifts he shall be endowed, the martial, independent figure of General di Cesnola — somewhat restive in opposition and somewhat impetuous in speech and action, but at all times devoted to his duty and winning the affection of his subordinates and associates — will long remain a kindly and grateful memory."

### PUBLICATIONS

Since the Cesnola Collection reached a permanent home in New York, only two incidents in its history need be recorded here. The first concerns publication. This, with so large a mass of material, was naturally a matter of time; it was none the less urgent because the Collection lay so far from the majority of students, as New York still was then. Cesnola's own narrative of exploration, *Cyprus, its Ancient Cities, Tombs, and Temples*, appeared in 1877; a revised American edition with some additional matter in 1878; and a German translation by Dr. Ludwig Stern in 1879. In 1880 came a little guide entitled *Sculptures of the Cesnola Collection* (Handbook No. 3), brightly written by Mr. A. Duncan Savage, and more instructive to the student than the later inventory, *The Stone Sculptures*, by Dr. Isaac H. Hall, which superseded it in 1895, or the unsigned inventory published in 1904. A similar inventory of the Terracottas and Pottery (Handbook No. 2), also by Dr. Hall, appeared in 1895. These handbooks were for popular use in the Museum; for students abroad, a full *Atlas of the Cesnola Collection* was planned, with brief descriptions, and large plates, photographic or coloured. The first volume, containing the Sculptures, was published in 1884; the second, on Vases and Terracottas, in 1886; and the third, on the Jewelry, Bronzes, Inscriptions, Glass, and other objects, in 1903. Though not in all points adequate, these volumes have served well to make students familiar with the Cesnola Collection. A few of the objects which are figured in the Atlas are, however, no longer in the Museum; a larger number, which are figured in Cesnola's own book, seem not to have reached New York. Some of these have been traced to other museums; others are lost.

### THE LUARDENT–CESNOLA CONTROVERSY

The other incident, happily long closed, is the attack made in 1880-2 on the authenticity of parts of the collection. It began with an article in the *Art Amateur* of August, 1880, by Mr. Gaston

L. Feuardent, a well-known art-dealer, to the effect that some of the sculptures had been wrongly restored, that statues had been built up out of incoherent parts, and that some of the bronzes had been artificially patinated. Similar charges were repeated in 1882 by Mr. Clarence Cook, in a pamphlet, *Transformations and Migrations of Certain Statues in the Cesnola Collection*, and were widely circulated by certain newspapers. In retrospect, the whole affair has its humorous side, and the Museum had no difficulty in disposing of the specific charges against individual objects; but an action for libel was brought by Mr. Feuardent against Cesnola personally, and tried at great length; and though it ended favourably for the Museum, an impression had been created, which was not easy to dispel, that the Collection had been damaged by imprudent and needless repairs.[1]

To deal fairly with well-meant, though misdirected criticism, just as to judge rightly Cesnola's own proceedings, it is essential to bear in mind opinions that were current, at a time when the study of classical art had only very recently attained some measure of historical perspective and a few principles of criticism, and when great satisfaction and confidence were felt in applying these. It must be remembered, first, that the arts and industries of Cyprus, and particularly its sculpture and vase-painting, have at all early periods a strongly-marked character of their own, yet show from time to time a peculiar sensitiveness to foreign influence, and often to several such influences at once. The result is a mixed style, which, interpreted in feeble workmanship, easily gives at first sight a false impression of modernity. Further, the use of soft limestone, instead of marble, for sculpture, and still more the technique of limestone carving, were unfamiliar to classical archaeology until the discoveries at Olympia and on the Athenian Akropolis. In the same way, the practice of enhancing sculpture with colour was long supposed — in defiance of testimony and in default of examples — to be abhorrent to ancient art. The vagaries, and some of the principles, of the Cypriote vase-painters estranged orthodox critics even more. Add to this, that until photographic illustrations became usual, styles that were provincial and unfamiliar suffered far more than classic art from defective reproductions; and also that after the Cesnola Collection was

[1] Other outspoken opinions about the Collection were published rather later by Dr. Max Ohnefalsch-Richter, after investigations on the spot, at Curium and Athiénu. (*New York Herald*, May 16th; *Sun*, May 23rd, 1893.)

transferred to New York, the objects themselves were not very accessible. Add, further, that the new generation of trained archaeologists was more concerned — and rightly — in recording the circumstances of discovery, in fresh excavations under rigid control, than in criticizing the results of what they might well regard as premature and hasty work; and that, in so far as they stayed to criticize the discoverer's record at all, they were more repelled by its omissions, inaccuracies, and exaggerations, than attracted by the positive value of what was found. A few leaders, Sir Austin Layard, Sir Charles Newton, Sir Augustus Franks, Sir R. Hamilton Lang — to name only British contemporaries — with wider sympathy inspired by personal experience of pioneer work, wrote and acted as if they appreciated what Cesnola had done; but it is not wonderful that, under all the circumstances, his Collection was put somewhat on one side.

### HOW TO USE THE CESNOLA COLLECTION

Now, controversy has died, and other explorers, better trained, equipped, and directed, have done much to fill the gaps in our information. It begins to be possible to estimate where we stand. In archaeology, as in business, we have to "cut our losses" and make the best use we can of the knowledge we have; and the object of this Handbook is to contribute such commentary, based on sure comparisons, as will interpret this section of the Metropolitan Museum to the visitor, and in some degree also to the student. Many objects in the Cesnola Collection are still hard to explain fully; a few, for want of exact record at the first, have lost the meaning they had, perhaps permanently; but the vast majority can now be fitted into a consistent scheme of knowledge, so as to illustrate other collections, and suggest problems for future research.

The advances which have been made in our knowledge of Cyprus since the Collection was formed, permit a more exact estimate of the arts and industries of the island, and disclose the main lines of their history. A summary of this history follows, on p. xxvi. Through the same increase of knowledge, it is now possible, also, to assign to local schools of sculpture and painting a number of objects whose unfamiliarity, at the time of their discovery, raised reasonable doubts as to their age and authenticity. In fine examples of these local schools, and particularly in works influenced by the archaic art of Greece and the Near East, the Cesnola Collection is exceptionally rich; and subsequent excavations by trained

observers serve to interpret these masterpieces, and to supplement the too slight indications of their place of discovery, and of the objects found with them.

On the other hand, more accurate knowledge of Cypriote antiquities inevitably shows that certain other classes of objects in the Collection are not of exceptional interest, either as works of art or as evidence of the progress of native industries. It is, therefore, possible, and permissible, to select those parts of the whole Collection which give it value and interest, and to exhibit these in a clearer and more systematic way. It has been possible also without damage to the Collection as a whole, and with great benefit to the students of special aspects of art and industry, to separate from the main type-series, and install in a convenient students' room, a large mass of purely archaeological material which could never be expected to appeal to the general public, and led only to confusion and fatigue.

On these general principles, a systematic survey of the whole Collection was undertaken on behalf of the Museum in the spring of 1900. The results, so far as they are of general interest, are the occasion of this Handbook. The methods by which it has been sought to give effect to them, demand brief record here.

### THE PRESENT ARRANGEMENT OF THE COLLECTION

The lapse of time since the objects were prepared for exhibition under the personal direction of their discoverer, and, no less, the attention which is now rightly given to questions of surface-finish, tooling, and other details of ancient craftsmanship, justified and indeed demanded a thorough cleansing of all the more important objects. The general appearance of the Collection has been but little affected by this process; but attention may fairly be called to the principal points of improvement. The Terracottas, Bronzes, and Gold and Silver Ornaments were in very good order: it was chiefly among the Sculpture and the Vases that care was required. In the first place, a good deal of Cypriote earth and lime-crust which adhered to statues and vases has been removed, where this could be done without damage to the ancient work. Its retention in the first instance was an excess of precaution not common among collectors: with better methods than we have even now, still further improvements would be permissible.

Further, it was already known, that (in accordance with the current practice of museums in the years when the Collection was

# NOTE

The Cesnola Collection of Sculpture and Pottery has been moved from its old quarters in B 41-42 to K 5. The old arrangement has been kept, with some necessary adjustments. Thus, some of the larger vases in former Floor Cases IV-VI and VIII have been mounted on tops of cases; some of the lions in former Wall Cases 54-57 have been fastened on the walls; and the larger statues have been distributed where space permitted. A few pieces of minor importance have been withdrawn, and some of the imported vases have been placed in Wing J with related wares. But the numbers on the objects are unchanged and correspond to those in this handbook.

The Cesnola Collection of Jewelry, formerly in C 32, has been moved to the Classical Jewelry Room (adjoining the new Cesnola Gallery), where it occupies Cases D-J. The bronzes, terracottas, glass, and inscriptions remain in D 14.

being installed) cracks, breakages, and scars had been repaired with plaster, and "made good" with a very thin coating of stone-wash; and this stone-wash had also been used to cover weather stains even on unbroken surfaces. Fortunately, Mr. Charles Balliard, who was actively concerned in the original installation, was still at hand in 1909 to describe his own procedure. Before the cleansing was begun, or even projected, the Museum obtained from him a full statement of his recollection of the state in which the sculptures were when he first took them in hand, and of what he did to them. The subsequent removal of the stone-wash confirmed the accuracy of Mr. Balliard's memory, and there is little doubt that the Museum is in possession of all the material data for a history of the Collection from the time of its acquisition by the Museum. It should be added that on some of the statues the stone-wash had begun to go to dust, and enough of the ancient surfaces was already revealed to show that they were in good condition, and might safely be liberated altogether.

The necessary work on that part of the Collection which had been selected for exhibition was done, with the most careful precautions, by the Museum's own people, in the summer of 1909: so that all details of the ancient work can now be seen and studied freely.

The gain to the Collection, both artistic and scientific, has been great. The delicate cream-colour of the soft Cypriote limestone has been recovered throughout, and it is possible that the slight variations of its texture which are now perceptible may eventually be traced to local quarry-beds. Cracks and breakages are of course rather more apparent than they were, but the methods and technique of the ancient sculptors and stone-masons have been revealed in surprising detail. Above all, copious traces of colour, noted indeed by the discoverer, but unappreciated by earlier critics, and long concealed by the stone-wash already mentioned, have been restored to view, sometimes still well enough preserved to suggest their original vividness.

The closer study which is possible now that the sculptures are clean shows that many of the statues have undergone minor repairs; that these repairs were made at more than one period; and that most of them are such as it would be an obvious duty to undertake now if the Collection were newly acquired. Many figures, indeed, could be better appreciated, if they were treated more thoroughly still, and in the same way. Certainly a few mistakes were made, as was only to be expected in a very large collection of un-

familiar types and styles, but none of them affect any important specimen.

Similar treatment, applied to selected vases, confirms the authenticity of almost all the painted decoration. The few "restorations" are for the most part obvious, and seldom exceed the limits observed in museums a generation ago. The surprising variations of tint and draughtsmanship, which perplexed earlier critics of the Collection, seem to be almost wholly due to the caprice of the ancient artists, and to the materials with which they worked. Only very rarely does our present knowledge still permit doubt whether retouches are ancient or modern.

A word should be added as to the selection and arrangement of that part of the Cesnola Collection which is the subject of this Handbook. The very large size of the Collection has always made it impossible to set out all the objects for general study; and in proportion as its artistic value is appreciated, the need for greater space becomes more obvious, if justice is to be done to the more important pieces. The Collection has therefore been rearranged in two parts, one of which, a "Type-Series" formed of the finest specimens of each kind, is installed mainly in the Cesnola Room and its Annex, on the ground floor of the Museum; and partly in the Museum's rooms for Bronzes, Terracottas, and Glass, and in the Gold Room upstairs. The other is a "Students' Series" consisting of many large groups of objects, of almost monotonous similarity. It is placed in a Basement Hall, easily accessible from the Cesnola Room, and more convenient for the special work of experts. Here it is intended to install gradually exhibits illustrating particular aspects of the ancient arts and industries of Cyprus, and thus to make the fullest use of this unrivalled mass of material.

After full consideration of all available evidence as to the circumstances of discovery, it has seemed best to treat each object in the Type-Collections as an independent example of the art of Cyprus, and to base the new arrangement solely on considerations of workmanship and style. Thus arranged, the Collection constitutes a series of the principal forms of pottery, sculpture, and other works of Cypriote art and industry, which is certainly the largest of its kind, and also the most varied in all but a few departments. After withdrawing more than half of the former contents of the show cases, there remain exhibited nearly eleven hundred vases; more than four hundred pieces of sculpture; about two hundred inscriptions; about two hundred other stone objects,

such as vessels of alabaster, steatite, serpentine, and soft limestone; about four hundred terracotta statuettes; over five hundred bronzes; nearly nine hundred glass vessels; and more than thirteen hundred pieces of jewelry. The inscriptions, which are of less general interest, are only treated briefly here; they have, however, been recently studied exhaustively by the late Dr. Richard Meister, in preparation for a volume of the *Corpus Inscriptionum Graecarum*, and (by the courtesy of his son, Dr. Ludwig Meister) his final readings are incorporated in this Handbook.

The Bronzes, Terracotta Figures, Gold and Silver Ornaments, and Glass are now grouped with the Museum's general collections, and the Bronzes will be more fully described in a general Catalogue of Bronzes which is in preparation. Very few objects of Bronze or Terracotta have been withdrawn from the Type-Series; but many bracelets, rings, and earrings of silver are so disfigured by exposure to the salt moist earth of Cypriote tombs that they have lost all artistic, and almost all scientific, value, and have therefore been put on one side. Among the Glass vessels, too, there are so many duplicates that only about half of that collection is exhibited.

The general plan of this Handbook is to give first a brief summary account of our present knowledge in each department of ancient work; and then to supplement and illustrate this, by more detailed commentary on the examples which have been selected for exhibition. As far as was possible, each exhibition-case has been arranged as a coherent whole, in which each object illustrates and explains its neighbours, while they supply the commentary for it. The function of a Handbook is sufficiently performed, if it prepares its readers to discover these things for themselves.

# ANCIENT CYPRUS IN HISTORY AND CULTURE

THE island of Cyprus lies in the easternmost basin of the Mediterranean Sea, 44 miles south of the nearest point of Asia Minor, and 69 miles west of the Syrian coast. Its greatest length is about 141 miles; and its greatest breadth about 60; but much of the island is narrow, and its area is only 3,584 square miles; it is thus rather larger than Crete, but smaller than Sardinia or Sicily; and therefore about as large as the English counties of Norfolk and Suffolk together, or twice the size of Long Island.

Its surface configuration closely conforms to its geological structure. The southern half of the island is filled with a roughly oval mass of dark crystalline rocks, which rises to 6,406 ft. in Mt. Troodos, towards its west end, and three other peaks further east are of more than 4,500 feet. Large areas of this highland were formerly rich in copper. Rugged spurs of the same rocks run out into bold promontories to the northwest; but most of the foot hills are in light-coloured limestones and marls, which make fertile foreshores and run out eastward in a rolling plateau as far as Nicosia, Famagusta, and Larnaca. The long straight north coast, and the whole of the narrow Karpass promontory to the northeast, are formed, on the other hand, of an abrupt ridge of hard grey limestone like that of Mt. Amanus in North Syria, and the parallel ridges of the Cilician Taurus. Its seaward slope is abrupt and almost harbourless, but the long breakwater of the Karpass shelters open roadsteads off Salamis and Kition to the southeast. Between this North Ridge and the Highland of Troodos runs a broad shallow depression, the Mesaoria, or Midland Plain, mainly alluvial, and so low and well watered that it forms wide marshes towards either coast, and especially towards the east.

The climate and vegetation are of the Mediterranean type. The summers are hot and dry, and the winters rainy with but little frost, except in the hills. Olive and vine, bay, myrtle, and oleander, thyme and sage, asphodel and anemone, are characteristic plants in the lowlands; higher up, cereals do well, and oak and chestnut flourished formerly; on the heights there is pine forest and summer pasture. Wild sheep, wild goat, and ibex are the principal native animals; in antiquity the island had a bad repute for serpents, but harbours no dangerous beasts. Its importance in the ancient world was as an unfailing source of timber and copper: the latter has its name from Cyprus.

In history, however, its interest is less in what it yielded than in what it received. Situated as it is within sight of Syria and Asia Minor, and within a few days' sail of Egypt, and of Rhodes, Crete, and the island-world of Greece, it partook of every phase of its neighbours' civilization, without ever wholly surrendering either its own individuality, or its earlier loans and achievements. "Too large to be neutral, too small to be self-sufficient," it is therefore a faithful, if rather dilatory, record of events and tendencies in the greater world around; and more than once Cyprus became the prized or coveted outpost, now of East, now of West, in the age-long rivalry between them.

## FIRST HUMAN POPULATION

The affinities of the first human occupants of Cyprus are still obscure. In the earliest tombs the human remains are almost always so fragmentary that they cannot be described or measured accurately; and those of later date only serve to show to what extent the physique of the population was modified by successive immigrant strains. Of these the most important are the Aegean colonists of the later Bronze Age, the Phoenician settlers from the Syrian coast, the Greek adventurers and traders who supplemented the old Aegean colonies in the Early Iron Age and later, and the Saracen, Frank, and Turkish conquerors in mediaeval times. But in all probability their island home has selected for elimination the most alien strains; certainly in modern Cyprus the difference between "Turk" and "Greek" is of expression rather than of build. It is probably safe, therefore, to separate the discussion of the culture of Cyprus from all questions of race, and to regard its successive occupants simply as contributors to style.

The Stone Age has left but few traces in Cyprus. Palaeolithic

deposits are still unknown, and of the Neolithic Age no sites have been found. Even implements of stone are rare, and almost all of these belong to deposits of the Bronze Age. It must be remembered, however, that the earliest tombs with pottery of Bronze Age types contain no objects of metal, and also that the only parts of the island which have stone suitable for implements are in upland and inland districts which, being forest, were probably long unoccupied by man. Yet there is reason to suppose that the first users of pottery were not the first inhabitants; primitive people still exist elsewhere who may be described as living not even in an "Age of Stone," but rather in one of Wood or Bone; ignorant also of pottery, or oblivious, if they ever had this art. And in the Early Bronze Age tombs there are already two distinct racial types.

Before its appearance was modified by human effort, the surface of the island was occupied by three types of vegetation: water-logged marsh in the central lowlands; dense forest, mainly coniferous, in the uplands; and between these a belt of parkland, composed in varying proportions of deciduous and evergreen trees and shrubs, with rich meadow fringing the fens. The distribution of the earliest sites and tombs shows that it was this parkland which first attracted immigrants; and at most of these first settlements we find the primitive corn-rubbers, and large milkbowls and ladles, characteristic of pastoral and agricultural people. The great fens were impassable early, and even now are but partially reclaimed; but the forests were more penetrable, and were gradually cleared for timber, and also, when the copper mines were opened, as fuel for the furnaces. This wealth of timber and the habitual use of mud brick at all periods go far to explain the rarity of stone architecture such as is the glory of Egypt or of Greece.

## THE BRONZE AGE

The civilization of these settlements is essentially the same as that of the Syrian coast and of Egypt before the First Dynasty. The simple types of copper daggers, axes, and pins occur also on the mainlands opposite, and through the whole extent of Asia Minor, far away to the Hellespontine region which unites it with south-eastern Europe. The red-polished pottery exactly resembles that of predynastic Egypt in its fabric; but it substitutes forms so exclusively imitated from gourds and skin vessels, that it seems reasonable to suppose that the art of pot-making was introduced in an advanced phase from the mainland, into an island culture

which had used only perishable vessels before: the rather sudden apparition of a fine fabric of pottery would thus be fully explained.

The Bronze Age culture of Cyprus falls into three main stages, which approximately correspond in range with the Early, Middle, and Late periods of Minoan civilization in Crete, though their characters are distinct until far on in the Late Minoan Age. In the first or Early Bronze Age, the implements are rather of copper than of bronze, and owe their hardness to the presence of copper oxide, not of tin. The pottery is all of the handmade "red-polished" fabric already mentioned; painting is unknown, and the decoration is essentially geometrical, and reminiscent of basketry, with only rare attempts to represent animals or plants. Stone was in use for perforated maceheads like those of primitive Egypt, and also for whetstones and beads. The simple pins of copper seem to have been modelled on pins of wood or bone. Imported objects are as yet unknown, and there is no proof of any export of Cypriote objects; though it is probable that the copper supply, once discovered, did not long remain an island secret.

In the second or Middle Bronze Age, implements of true bronze become common, and a coarse alloy of silver and lead is used for ornaments of thick wire. Pottery of light clay appears alongside the red ware, with patterns in a painted dull black umber which is found in the island; and foreign imports are found. Such imports are Egyptian beads of blue glaze, assignable to the XII Dynasty and therefore not much later than 2000 B. C., and cylindrical seals from Babylonia, one of which, No. 4300 (*Atlas* III, cxviii, 5) belonged to an official of Naram-Sin who reigned in Accad not later than 2600 B. C. But it must be remembered that these are dates of the manufacture of the objects themselves; and although it is probable that such objects (if found in early tombs, which is not always demonstrable) were brought to Cyprus not as antiquities but in common use, and not long after they were made, yet the formal proof that this was so is not complete unless objects of the Cypriote fabrics associated with them have been found in Egyptian or Babylonian deposits of the periods to which those cylinders and beads belong. For the later Bronze Age, which is contemporary with the XVIII Dynasty, this complementary proof exists; but not at present for any earlier period. The distribution of the "black-punctured" fabric of pottery, however, in Cyprus, Syria, and Egypt, supplies evidence of secondary value in regard to the centuries between

the XVIII Dynasty and the XIIth; and there are also a few faint traces of intercourse with the Middle Minoan culture of Crete and the Aegean islands, which certainly belongs to the same interval of time. What is more important, for the general culture of the island, is the evidence from primitive clay figures, that Cyprus shared with the nearest mainlands in the widespread cult of the great Mother Goddess of Asia, with all that that worship implies.

In the third or Late Bronze Age, and probably about the time of the fall of the Knossian Empire in Crete, which can be dated about 1400 B. C., colonists from the shores and islands of the Aegean Sea, and among others from Crete, brought with them their own remarkable culture and industries, which had already a long history. In their new settlements in Cyprus appear new types of weapons, fine wheelmade pottery, and a style of art which after long naturalism was now becoming stiff and conventional. Gold and ivory are now abundant, silver of good quality supersedes the old leaden alloy, and glass and enamel are known. Extensive intercourse with Syria, Palestine, and Egypt brought other new kinds of pottery, which were freely copied in the island, and datable scarabs and personal ornaments of the XVIII and XIX Dynasties (1600-1200).

It is not certain whether Egypt had direct intercourse with Cyprus in this period. The rich regions known as Asi and Alasia, which appear repeatedly in Egyptian documents from close on 1500 to as late as 1117, have been commonly identified with the island or with districts of it, but the older view, that they are to be sought on the Syrian mainland, seems now to be better supported; and a list of hostile cities recorded by Rameses III in his Philistine war of 1194, though it includes a group of names very like those of Salamis, Kition, Idalion, Soloi, and others prominent in historic times, gives no clear indication of the country in which they lay. There is, moreover, nothing in this period which can be ascribed to specifically Phoenician influence; and the only traces of writing are in a variety of the Aegean script. The magnificent tombs at Salamis and Kurion illustrate the prosperity and artistic wealth of Cyprus at this time. Similar colonies founded on the Syrian coast rather later, became eventually the seat of that Philistine power which harassed the Israelite tribes until the days of Saul and David (1030-970). Thus, in the Late Bronze Age, not Cyprus only, but all this end of the Mediterranean became for a while a strong outpost of Western civilization.

About 1100, however, the Aegean region, and particularly its western side, was invaded and conquered by comparatively barbarous tribes from Balkan and Danubian lands, who broke up the old Minoan culture and themselves became civilized very slowly. Across the Hellespont, the Hittite power, which had drawn all North Syria into a political system with its heart in Asia Minor, suffered no less from European invaders, and seems to have been broken for a while. Egypt, too, was distracted by political troubles within, and ceased to take part in the affairs of the seaboard districts. Cyprus was thus cut off both from the motherland of its Minoan colonists, and from all the principal centres of old culture in the Levant. The Minoan colonies, however, long maintained themselves in comparative prosperity, mainly because their wealth in copper and timber made them valuable to neighbours on the Syrian coast. Meanwhile the destruction of the Philistine league of coastland cities by the first Israelite kings restored all southern Syria to people of Semitic speech and culture and broke its connection with the West. North Syria, too, after the Hittite decline, was apparently too much distracted by internal feuds to have either interest or influence abroad. But these defections were of no serious consequence either for Cyprus, or for the central section of the mainland coast, secure between Lebanon and the sea. Here, therefore, Cyprus may well have continued to play an important part, during the rise of that Phoenicia, industrial and mercantile, which was replacing Minoan Crete as chief agent of exchange in these seas. It is probably no accident that the year 1198, from which Tyre dated its events, lies on the eve of that Northern Invasion which was stemmed by Rameses III in Philistia, and gave us incidentally (p. xxx) the first probable glimpse of the cities of Cyprus.

### THE EARLY IRON AGE

Characteristic of this whole period of transition is the gradual substitution of iron for bronze as the principal material for cutting instruments. Iron, indeed, is found rarely, but almost exclusively for ornaments, in a few tombs of the Later Bronze Age; but it then becomes common so suddenly, both for tools and for weapons, that it seems necessary to connect its introduction here, as in the Aegean, with the economic and political changes which broke up the Bronze Age culture. It is perhaps significant, in this connection, that the first iron swords in Cyprus are of a type character-

istic of northern Greece and the lands bordering on the Adriatic. The iron of Cyprus, however, is, in the main, of native manufacture: the chief mines were at Tamassos, in the heart of the island, and near Soloi on the northwest coast, in close proximity to the copper fields and the forest fuel.

As we still live in a culture where iron is the chief useful metal, it is convenient to describe the first great phase of that culture as the Early Iron Age, and to use this term to include all those obscure and for the most part barbarous centuries which lie between the close of the Bronze Age and the beginning of the historic age in Greece and Italy. The latter is also the point at which western influences once more reassert themselves in Cyprus. The same period has also been sometimes described as Graeco-Phoenician, on the ground that it is within its limits that both the Greek and the Phoenician cities arose, which are found to divide the island between them at its close. But in some respects that name still takes too much for granted, and the term "Early Iron Age" will be used for the most part in what follows.

An Early Iron Age, or Graeco-Phoenician Age thus defined, is conveniently subdivided, like the Bronze Age, into three periods: Early, Middle, and Late. Of these, the first may be described as "Transitional," because bronze is still in use for weapons, side by side with iron; and the whole culture still bears traces of its Minoan antecedents. It covers all that has sometimes been called "Sub-Mycenaean," or less happily labelled as "Late Minoan IV." In this Transitional Period, which may be taken, provisionally, to extend from about 1200 to about 1000, gold and silver ornaments become very rare, foreign imports almost cease, engraved cylinders and scarabs become quite barbarous in style, and begin to be replaced by conical and pyramidal seals like those of Asia Minor and North Syria, and the Bronze Age dress-pins are supplanted by safety-pins derived from southeast-European types. Except a few childish terracottas and animal-shaped vases, there is no longer any 'representative' art. Decoration rapidly becomes geometrical, presenting however only slight affinity with the contemporary geometric styles in Greece and the Aegean islands, while its nearest counterparts are on the Philistine coast and in contemporary tombs from the neighbourhood of Carchemish.

In the second or middle period of the Iron Age, the disuse of bronze for implements is complete, and the decorative art is purely geometrical; even when circles are employed, they are made not

freehand, but geometrically with compasses; conclusive evidence of the workman's distrust of his hand. We may well describe this, therefore, as the "Geometrical" period. Foreign imports are almost absent; rare vases of geometric style from the Aegean, rare Hittite seal-stones from the mainland; all copied locally, and the latter, in their rougher examples not easily distinguished from the local copies. Tombs of this period are not common, and the analogy of the cemeteries near Carchemish suggests that cremation may have had a temporary vogue. This Geometric Period may be taken to begin about 1000 and last till about 750.

In the third period, on the other hand, Oriental influences reappear, and rapidly predominate. The reason for this was twofold. The old kingdom of Assyria, in the middle basin of the Tigris, had already twice won and lost an empire, before it entered, in 745, on a third cycle of conquests, which culminated in a conquest of Egypt in 668-4 and ended in abrupt ruin and partition shortly before 600. The earlier stages of advance were rapid. The Euphrates was crossed about 742. Damascus, the greatest junction of land routes in Western Asia, opened its gates ten years later. Tyre surrendered in 722, and the king of Egypt was beaten on his own frontier in 720. Ten years more, and an Assyrian army occupied Cilicia, and threatened to invade Cappadocia. But to invade Asia Minor by that coast road, without guarding against raids from over sea, would have been reckless, and it testifies both to Assyrian policy and to the real importance of Cyprus, that in 709 seven kings of Cyprus came to do homage to Sargon II, and set up his record of their surrender on the citadel of Kition. The monument is now in Berlin. Their submission may have been little more than nominal, but it reveals a lively interest in the politics of the mainland, and also the existence of a system of small kingdoms in Cyprus, of which we have more proofs later.

### GREEKS AND PHOENICIANS IN CYPRUS

The other cause of activity in Cyprus operated from the West. The Aegean peoples had outlived their disasters; they civilized and absorbed their conquerors; and now began again to explore and exploit their Mediterranean world, along the same seaways as their Minoan predecessors. The first Greek colonies in the West, Syracuse and Naxos, were founded almost on Minoan sites about 733 (the year of the surrender of Damascus), and Tarentum, the eastern gate of Italy, about 700. Exploration of the Black Sea

began but little later; and the name Yavana or "Ionian" Greek is used by Sargon to describe an oversea enemy, and again for a similar intruder at Ashdod in Philistia, and again in 709 for an island which can only be Cyprus; and then in 698 for a seaborne enemy which harried the shoreward flank of an Assyrian army in Cilicia. All this throws light on the Greek traditional "List of Seapowers," in which Cyprus stands next before Phoenicia, and after Phrygia, Thrace, and others of the regions most disturbed by the Northern Invaders. The "Phrygian Seapower" is doubtless the seaward aspect of that new landpower in Asia Minor which was the principal northward anxiety of the rising Assyria, the historical basis of Greek legends about Midas and his gold, and the source whence Cyprus was deriving so many mainland seal-stones, during the Geometrical Period. The traditional dates for these seapowers are imperfectly recorded and variously interpreted, but it seems probable that this "Seapower of Cyprus" began about 742, when Phrygian prestige was waning, and ended with the submission of its kings to Sargon in 709. This surrender gave to Tyre and other mainland cities unwonted freedom of access to the west, and so made room for a "Phoenician Seapower" which in turn facilitated the Assyrian attack on Egypt in 668. During this "Phoenician Seapower" Cyprus reappears in 702 as a place of refuge for a rebel chief from Sidon, and eventually as an ally of Assurbanipal in his Egyptian war. But its kings are enrolled not with Phoenicia but with the Hittite principalities of Cilicia; and of those whose names are recognizable, the majority are Greeks, Pylagoras of Khytroi, Eteandros of Paphos, Onasagoras of Ledroi. Kition, the principal Phoenician settlement in Cyprus, does not appear by name, but is usually recognized in this list under the description Karti-hadasti or "New Town," which it shares with Carthage, its greater cousin in the West. In view of this Greek predominance, it is not surprising that Hebrew geographers should have classified as "children of Yavan," that is to say, Ionian Greeks, not only "Kittim," which is Kition, but the mainland districts of Alasia and Tarsus. There is, however, no reason to suppose that this was more than a reinforcement of the old colonies. The peculiarities of the Cypriote dialect of Greek, and its affinities with that of Arcadia and other districts which had no oversea activity in historic times, force the conclusion that the Greek language was established already in Cyprus before the close of the migrations, in the twelfth and eleventh centuries, and also that it had never lost its hold. Greek

tradition, too, linked Cypriote families, and even some of the cities, with an Arcadian origin. Further proof is supplied by the literature. Outside the narrower circle of "Homeric" song no links with old time were believed by the Greeks to be closer than the "Cyprian Epics" in which we recognize the minstrelsy of these Cypriote courts. Thus closely allied in language and literary tradition, it was easy, therefore, when the seaways lay open once more, for Greek adventurers and traders to make touch with their kinsmen in the island. The political system of Cyprus, as we see it in historic times, combined the rule of monarchs like those of the Homeric Age, with a system of independent city-states, each with its own territory, such as characterized all Greek lands since the migrations. Such a regime was stable enough, and yet conformable enough to Greek ideas, to make recolonization unnecessary; but there was clearly interchange of commodities and ideas, and some inflow of settlers, within the bounds of existing communities.

### THE EFFECTS OF CONTACT WITH ASSYRIA

Under these new conditions of enforced contact with an aggressive Oriental empire, essentially Babylonian in culture, and of exploitation by keen-witted Westerns, "eager to see or to hear some new thing," and profoundly impressed by the show of mature experience which the East offered, Cyprus assimilated rapidly the culture and craftsmanship of the mainland, while reserving freedom to use them for new ends. Just as Ahaz of Judah copied for the "House of the Lord" at Jerusalem the altar which he had admired in 732 at the Assyrian durbar at Damascus, so the seven kings of Cyprus who did homage in 709 brought back more than a political understanding. The result was a blend of convention and originality, as attractive as it is rare; sharper and more capricious in its contrasts, less durable and fertile in effect, than the slower, less exotic bloom of renascent Greece. Actual imports are, however, still curiously rare: from the West a few vases of proto-Corinthian fabric, fewer still from the later Orientalizing schools, replacing earlier imports of geometrical style hardly less infrequent; from the East a few late cuneiform cylinders and pyramidal seals. It is rather in an influx of ornamental motives and technical devices that the new ideas are embodied; sculpture of life size and more; clay figures hardly less ambitious, and more brightly coloured; "Babylonitish garments" richly fringed and embroidered; cable-

ornaments, rosettes, and palm-leaf designs; massive earrings and bracelets, and the pompous artifice of curled hair and beard: and, on the other hand, a new deft-handedness of potters and bronze workers which sometimes rises almost to proto-Corinthian grace.

### THE EFFECTS OF CONTACT WITH EGYPT

This Assyrian predominance, artistic and political, lasted about fifty years. Then, in 664, a quite new factor enters, the rejuvenated Egypt of the XXVI Dynasty. Here, too, as in Cilicia and on the Philistine coast, free-companies of Ionians and Carians — "bronze men from the sea," as the oracle said — were forcing their way into a culture which crumbled at their touch, as its own granite weathers in sea-wind. Egyptians complained that they were "children that would not grow up," and they were *enfants terribles* as well, intrusive, insatiate, almost intolerable. These laid the train: Assurbanipal's reckless inroad, and four years' insolent oppression, struck a spark, even from Egyptian fellahin. Psammetichus, hereditary prince of Sais, had a royal brain and a personal wrong: and the "bronze men," hero-worshippers all, were his to the death. Egypt, after long paralysis, sprang to her third renascence, and became a Mediterranean power. The Greek "List" gives her forty years of virtual mastery of the sea; and her spell was on Greek minds and craftsmen's hands for a century.

Cyprus no doubt fell early under that spell; but chronology becomes difficult here. On the one hand, it seems likely that in Egypt itself artistic revival slightly preceded political; certainly it would be over-cautious to assign to the XXVI Dynasty all the quaint trinkets of Egyptian style which enrich the Cypriote jewelry. If Egypt is to be strong, it must secure itself by conquest in Syria; its political frontier, in the old world, was rather at the Euphrates than at the Isthmus, and under the new conditions Syria was not safe as long as Cyprus was free. The Nubian conquerors of Egypt from 730-668 knew this, so far as Syria was concerned, though they never were allowed to realize it; and the traces of early Cypriote style and forms in Nubian pottery and jewelry are among the most curious revelations of recent archaeology. Moreover, in its brief subjection to Assyria, Egypt, hitherto left behind in the Bronze Age, had learned the lesson of the "superior weapon": iron is as familiar henceforward in the armoury of Egypt as in the rest of the Mediterranean world: and Cyprus was by this time both the richest and the nearest iron-field. On the other hand,

though the Egyptian fleet of Apries won a great victory over a Cypriote league in 594, the political conquest of Cyprus, like the organization of the great treaty-port of Naukratis — the Shanghai of the ancient world — is expressly reserved to Amasis. Within his long reign (570-525) we have no closer date-marks; but the rare Cypriote statues in Egyptian royal insignia (1363) can hardly precede this annexation.

Within these limits, there is room for at least three generations of craftsmen for whom Egypt, not Assyria, was the standard of taste and skill. There is, however, no reason to believe that Assyrian models were abandoned either suddenly or gladly in the Levant, least of all among people so tenacious as the Cypriotes of things once learned. On the mainland certainly there was chaotic overlap of styles, not unworthy of the political confusion depicted in Jewish literature, when the luck of Assyria turned and dismemberment began: and the balance of interests, lasting so long as it did, retarded, not unwholesomely, the precocious island's development. To an Oriental style with mainly Assyrian influence succeeds a Mixed Oriental style, in which the influence of Egypt, always apparent, never wholly prevails, mainly because it was during this respite, and in great measure because of it, that Cyprus grew once more to be so nearly Greek as it did.

### CYPRUS UNDER PERSIAN RULE

The partition of the Assyrian Empire, therefore, and the short-lived rivalry of Media and Babylonia, affected Cyprus little, except in so far as they stirred the ambitions of Egypt. Only when the new Persian monarchy reunited all, and more than all, that Assyria had ruled, annexing Phoenicia without a struggle, and easily conquering Egypt in 525, was Cyprus drawn once more into an ambiguous position, divided in interest, as it was, between its Phoenician cities, who stood to gain much from the forward policy of Persia, and their Greek rivals, who felt they had everything to lose. When Cyprus was incorporated in the new Empire, is unknown, but it was already annexed before the Egyptian campaign, and was included by Darius in his "Fifth Satrapy," the administrative province of Syria. To its maritime provinces, already highly civilized, Persia had but one material advantage to offer, security for peace and just administration; and this the wise rule of Darius seems to have guaranteed. Certainly Cyprus flourished. Its rich series of silver coins begins about this time; its tombs con-

firm that evidence, by their wealth of jewelry and other works of art; its embroideries were famous throughout the Greek world; and this fact, together with the frequency of Western imports, suggests that Persian suzerainty was compatible with very free intercourse with states outside the Empire. We have historical record, too, of the dealings of Evelthon, King of Salamis, with Cyrene in North Africa, and with the sanctuary of Delphi. It was in these favourable surroundings that the Mixed Oriental style softened and ripened into the Archaic Cypriote, which at its best has little to distinguish it from the sister schools of Greece.

### CYPRUS IN DISPUTE BETWEEN GREECE AND PERSIA

Then, in 500, a momentous quarrel, not of Cypriote origin, spoiled all. The Greek cities of Ionia, which had paid since 545 the same light homage tribute to the Great King as those of Cyprus, became involved in a tangle of personal intrigues and nationalist ambitions, which has never been unravelled, threw off their allegiance, and involved their Cypriote kinsmen in the quarrel. To the grandiose intriguers in Ionia, Cyprus might well seem an outpost of the first importance; but Herodotus, who had his own opinion about the revolt, uses this Cypriote wing of it to illustrate, as by a diagram, the futility of the whole. The Phoenician cities saw their chance, and declared for Persia at once; the Greeks quarreled among themselves; Persia struck hard and promptly, for a hostile Cyprus barred all seaways westward. A single battle ended the rising, but an evil feud smouldered on. Greek and Phoenician had lived side by side in the island for centuries, open rivals in the development of its resources, but united by strong material ties, a common home, and almost indistinguishable culture and tastes. Now, national as well as economic interests had been jarred; blood had flowed; and for nearly two centuries both halves of Cyprus were fated to be intermittent pawns in a larger struggle. As long as Persia could hold the sea with her mainly Phoenician fleet, and engage the Aegean Greeks in their home waters, Cyprus had the duty, inglorious but very profitable, of supplying that fleet's necessities. But when the Greek victory at Mykale drove it from the Aegean, still more when in 466 the battle at the Eurymedon River deprived it of all mainland bases east of Cilicia, possession of the resources of Cyprus became the next stake in the game, and the eastward roadstead of Salamis the natural base from which to observe its home ports, the Phoenician arsenals

(and with good luck, to blockade it there), and to cover the large operations against Egypt into which Athens was drawn from 460 to 454. For the moment things went well: the Persian garrisons were driven out of Lower Egypt, and Cyprus seemed to be incorporated in the Greek world for good. Salamis was the centre of Hellenic feeling: the Phoenicians rallied round Kition and Amathus, both defensible, and Kition, as it turned out, unassailable with the forces which Athens could spare; for her Egyptian adventure failed miserably in 454. Worse than that, its blockade cost Athens the life of her greatest admiral in 449, and his aggressive policy died with him.

For Cypriote art these alternations were disastrous. At the crucial moment, just when the Archaic Cypriote style was ripening, the link with Hellenic art was snapped by the fiasco of 499, and Cypriote craftsmen had to mature their art unaided, among futile political distractions. The result was a check and perversion of effort which was irremediable; for when intercourse was restored, Hellenic art had advanced so far beyond Cypriote, that, instead of stimulating rivalry, it either compelled imitation, or sterilized originality. Vase-painting makes almost no progress at all in Cyprus after 500, and is in full decay by 450. Sculpture, which suffered less from direct comparison of masterpieces, passes from freedom to convention or servility. Only in jewelry, which was portable enough for refreshing models to wander in continually, does the island art hold its own at all with the Western styles.

Even more unfortunate was the collapse of Athenian schemes in 449. Salamis, the most Hellenic city of all, interrupted its line of Greek kings for a generation, and was ruled by one Abdemon, whose name is Phoenician. Kition, on the other hand, came almost at once under a new and active king Azbaal, whose coins show the lion of Tyrian Herakles pulling down his prey, the defenceless stag of Greek Artemis; and his annexation of Idalion, which but recently had a Greek-named king, Stasikypros, doubled his territory, and enabled him to hold the eastern and western halves of the island apart. Amathus, another Phoenician state, was also exceptionally prosperous. Thus during the greatest period of Greek art, the late fifth century, Cyprus stood apart again, missing yet another chance of Hellenism.

Then, almost too late, in 411, reaction rather than renaissance came. Evagoras of Salamis, a man of genius and strong Hellenic feeling, expelled the alien governors of his birthplace, and so used

his position there, that, in spite of Persian hostility, and for a while with Persian favour, he held most of the other cities, by 301, in free league with himself. Only the double kingdom of Kition and Idalion held aloof, with Phoenician Amathus, and one Greek dissentient, Soloi; and in 388-7 Kition itself fell momentarily into Greek hands. This, however, was not the doing of Evagoras, but of an Athenian agent Demonax, who was supported by an Athenian squadron, and struck coins with Athena's image. But Athens in the fourth century had little persistence of purpose. The ships were wanted elsewhere; Kition was evacuated, and the enemies of Evagoras, seizing their opportunity, pressed their grievances on the Great King, and procured the dissolution of Evagoras' league. This befell in 386, as part of a general adjustment of Greek and Persian affairs, and five years later, Evagoras, restricted now to Salamis, and beset by jealous neighbours, was received in allegiance to the King. His assassination in 374 hardly touched his work, and his successors, Nikokles and Evagoras II, held much the same position in the island, as champions of Greek freedom and patrons of Greek thought and art. An offshoot of the same Hellenism even took root in Tyre, which had come momentarily under the hand of Evagoras, and had to move with the times, for business reasons too. The Hellenic sarcophagi (1366-1367) are monuments of this curious phase. Cautious management, even now, might have kept the island out of trouble till the Empire should break up, as all Greeks foresaw that it must; but Nikokles, misled like Egypt and Tyre by the false dawn of the "Satraps' Revolt," struck too soon, and lost his life and kingdom in 361. The disaster was the greater, because the new king of Persia, Artaxerxes III, was the only quite barbaric member of his great dynasty; and he kept an iron heel on Salamis, just because it had become so Greek. Ten years later, on some suspicion, Evagoras II was superseded, too, and the next king, Pnytagoras, was content to be a Persian vassal till Alexander's victories freed all the coast provinces, and annihilated Tyre. Then the island states sent welcome supplies of timber for the great siege, and Pnytagoras, time-serving still, a sword of Cypriote steel.

### CYPRUS UNDER PTOLEMAIC AND ROMAN RULE

Henceforward, the only question for Cyprus was, what its place should be within a Hellenized world. The choice, as things befell, was between Syria and Egypt for master, much as in the seventh

and sixth centuries, and old lines of cleavage seem to have facilitated the event. Kition still clung to a Syrian connection, from interest and sentiment alike, and tried in vain in 312 to bring this about; but Egypt, barren of timber, poor in metals, and more securely in touch with the Greek West, had more to offer. Besides, in the rough partition of Alexander's Empire, the immediate embarrassments of the Syrian kingdom were the greater, and Ptolemy, Lord of Egypt, had the crucial advantage of sea-power. So Cyprus fell to Egypt, and shared the fortunes of that exotic and expensive state for nearly two centuries and a half. Then in 58 Egypt's Roman creditors lost patience, and Cyprus was ceded, not for the last time, to pay part of its master's debts. It was a distressful island that M. Cato came to set in order for Rome. The mines, indeed, were working, with whatever fuel was left; but forests had been mismanaged; agriculture was mortgaged; the cities, now little more than urban districts, were insolvent. Only the temples prospered, in an age of blind disbelief in human goodness, and blinder trust in anything, high or low, that was, at all events, not man. Paphos, richest of them all, had found a new meaning in its Foam-born Goddess, and drove a devil's bargain with the Cilician pirates; at all events, its king knew too much, and killed himself rather than face the commissioner. But the wealth, even of Paphos, had been overestimated, or discounted in the deal with Egypt, and Roman politicians, whose motives were none of the highest, thought justice done when they annexed the disenchanted island to the other ex-pirates in Cilicia. Of its distress and bankruptcy, Cicero's letters home, in 52, give us glimpse enough. Fortunately, the civil wars of Rome passed the island by, and on the reorganization of the Empire, in 31 B. C., it became a separate province, and was reserved for Imperial administration, as the character of its revenues required, and the Emperor's need for a post of observation towards Egypt and Syria. But at the very next readjustment, in 22 B. C., Augustus transferred it to the Senate. Its political value to himself had evidently been overestimated: restored prosperity, too, made it easier to administer for revenue. Later, it certainly seems to have been rich, and had the fame of being able to build and fit out a ship, complete from keel to masthead, from its own resources only. Of its Roman governors none are memorable; an inscription, however, exists of that Sergius Paulus who was proconsul in 46 A. D., when the island was visited by St. Paul.

With its annexation to Ptolemaic Egypt, Cyprus lost finally the little originality which it had preserved through the fourth century. Its poor attempts in sculpture are neither better nor worse than those of any other district outside the old centres of Hellenism and the new cosmopolitan capitals. The new spirit of Pergamene realism seems to have passed it by; it was fortunately neglected likewise by the *arts nouveaux* of Alexandria and Antioch. The remnants of its old village-worships served its needs better than the revived Oriental cults of Isis or Adonis; nor is any trace known there of the religion of Mithra, except one stray amulet in this Collection. Perhaps it is on this ground partly, that it accepted Christianity as easily and as early as it did. When that change came, we may believe that it came suddenly: otherwise it would be difficult to explain the wholesale desecration of its minor sanctuaries, to which we owe our acquaintance with their contents.

The fortunes of the island in mediaeval and modern times hardly concern us here. With the adoption of Christianity, the rites of burial and of worship, which are the main sources of our acquaintance with ancient art, became so greatly simplified that they lose their value for archaeology. No period in Cypriote history is so obscure as the Byzantine Age.

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# THE COLLECTION OF POTTERY

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## PRELIMINARY NOTE ON FABRICS AND STYLES

VESSELS of clay, and fragments of them, are by far the commonest objects of antiquity, in Cyprus as elsewhere. They are also by far the most important, for it is by their means mainly that the succession of periods and styles has been determined, and a framework of knowledge constructed into which other classes of information may be fitted.

The reasons for this importance of ancient pottery are simple and obvious. Just because earthenware once broken is so completely useless, it is almost certain to be left where it lay when it broke and passed out of use; at most, it is swept out of the way, and cast out onto the nearest rubbish heap; and once safely deposited on the surface of the existing rubbish heap, and covered up in its turn by the next week's sweepings, the chances are that it is never disturbed again. An ancient rubbish heap, therefore, is one of the securest records of the change of fashion and the succession of styles; the earlier lying beneath the later, from the bottom to the top of the heap.

Secondly, since pottery is more fragile, and at the same time in the commonest use, it follows that such broken pottery accumulates more rapidly than almost any other kind of rubbish. It is also almost indestructible, whereas wood, leather, textiles, and even the useful metals, copper and iron, are liable to decay. On ancient sites, therefore, pottery comes to form a larger proportion of the rubbish that endures, even than it formed at first. It follows that an even larger share of our actual knowledge about ancient industry comes to us from the study of the pottery than from any other single art or craft.

Pottery, thirdly, supplies much indirect evidence about the other arts of the time. The "potter's power over the clay" is proverbial: he can mould it to represent what he will; and a very large number of clay vessels owe their interest, as well as much of their beauty, to their imitation of basketry, wood-work, metal-work, and the natural forms of plants and animals, or vessels made from fruits or skins. With these clay models of furniture in the precious metals, the poor man can share the pleasures which these things bring to the rich; and it is with the same clay substitutes, worthless in themselves, that the archaeologist reconstructs the vanished baskets, textiles, and table-services of gold and silver plate, which were either too perishable to last, or too valuable to escape theft or destruction.

Hitherto we have been dealing with the broken pottery which is found round the dwellings of the living. But in Cyprus by far the greater part of the ancient pottery is obtained from the tombs. It is a widespread custom among primitive peoples—and it persists in the Mediterranean throughout classical antiquity—to provide the dead with all things needful for the journey to the "other world," and for an existence there on the same scale of comfort and dignity as they enjoyed when they were alive. It was not indeed essential to the deceased that this equipment should be represented in its proper materials, and probably it was desirable that it should be as nearly as possible imperishable; it was also certainly to the interest of the survivors that it should be inexpensive; and, for the double reason of cheapness and durability, clay models of furniture, shields, domestic animals, and even of human escort, were in use, at all periods, as substitutes for the realities. It follows from this that the pottery which is found in the tombs of an ancient people is of peculiar value as an unintentional inventory of their material civilization.

Further, as the same fabrics of pottery were usually placed in the tombs as were in daily use among the people who put them there, it is possible, by comparing the tomb-pottery with the series of pottery from inhabited sites, to determine the relative ages of tombs; and consequently to obtain a date for objects in other materials, which happen to form part of the same "tomb-group" as the several fabrics of pottery. As a "tomb-group," representing a single funeral, necessarily consists of objects which were buried at one and the same time, and were customarily (and apart from heirlooms) all of the current fashion, such evidence that different

classes of objects were contemporary is very strong. The only doubt which can attend archaeological datings of this kind, arises from the chance that the same burial-chamber may have been used more than once, like a family vault; or, worse still, that later grave-diggers may have re-opened an ancient tomb, by accident or on purpose. In crowded cemeteries, such as those of the old Cypriote cities, this happened, in fact, frequently, and at one time caused much confusion in archaeology. Later and more wary excavators, however, have usually had no difficulty in distinguishing these "secondary burials" from the original equipment of the chamber, which is found either scattered by the intruders, or buried beneath a layer of "tomb-earth," deposited in the interval. In such enquiries, everything depends on the care with which the chamber is explored, and on accurate record of the precise position of each object.

## THE TOMBS OF CYPRUS

The burial customs of ancient Cyprus should be described briefly at this point. In principle they are remarkably uniform, from the earliest times to the first Christian centuries. As in most Mediterranean lands, the bodies were buried, not burned; a very few urns containing ashes have been recorded, however, from cemeteries of mixed late tombs. A few of the very earliest tombs are simple pits, sunk a short distance into the rock, and these perhaps presuppose an earlier phase; but hitherto there is no certain record of those shallow earthen "cist-graves," with the body in contracted posture, which are the primitive tombs of Egypt, Greece, and most other parts of the Mediterranean coasts. The vast majority of the Bronze Age tombs, however, are artificial caverns, cut in the soft limestone as near the surface as was consistent with the safety of the roof, and approached through a narrow square doorway from a shaft, which forms a vertical pit, or else a long narrow cutting or dromos which descends obliquely, with inclined floor or rough rock-staircase. The doorway of an undisturbed tomb is always found carefully closed by a single slab of stone, set on edge and kept in position by the earth with which the shaft was filled. The tomb itself varies in size from a chamber hardly large enough to hold a single crouching body, to a room some six or eight feet square, and five feet high; large enough, that is, to allow a body to be laid at full length along each of its three blank walls. In the Bronze

Age the tombs are of rounded outline, both in plan and in elevation, and sometimes have one or more rounded niches cut quite irregularly in the sides. Rectangular chambers and flat ceilings belong as a rule to the Iron Age; these tombs also may have one or more niches or side-chambers. Occasionally the doorway, or the inside of the chamber, is enriched with carving; and there are a few examples of hinged doors to facilitate repeated use of a family burial-place. Rarely, a chamber is lined with masonry, or built up with regular walls, and a roof of large slabs, in an open pit which was afterwards filled in. By far the finest and largest of these "built tombs" is the monument near Salamis known as Agia Katarina, "St. Catharine's Prison"; it has a barrel-vaulted roof, and a side chamber roofed with a single slab. The monument near Larnaca, known as Agia Phaneroméni (the "Annunciation Chapel") is of much rougher work, and uncertain date. Other fine "built tombs," belonging to the Hellenic period, have been opened at Larnaca (Kition) and Amathus; some by Cesnola, others by the British Museum, and by native diggers. Similar tombs are known at Sidon, and other sites on the Syrian coast. The megalithic building near Larnaca known as Khalat-i-Sultana Tekké, venerated by Moslems as the "Tomb of Umm Haram," a lady of the Prophet's kindred, is probably an early "built tomb." It consists of great wall-slabs set on edge, to support a single roof-block, which seems to have been originally level with the soil, or covered by a low mound of earth. It should be compared with the megalithic "cromlechs" of several parts of Syria.

In chamber-tombs, except the earliest, the bodies were laid out upon the ground, along the side walls, and sometimes along the back wall too. Sometimes a low couch was left in the solid rock, a foot or less above the floor; less commonly, the bodies lay on long slabs of stone. In the sixth century, stone coffins or sarcophagi came into use, at first four-square on low feet, with gable roofs. Very rarely, these sarcophagi were richly carved (1364) and painted (1365); later, in the fifth and fourth centuries, mummy-shaped, with a human face and upturned feet carved on the lid (1366-7); and later still, plain rectangular coffins of stone come into use again, this time with flat lid, or a mere covering slab. Many tombs of the Hellenistic and Graeco-Roman periods contain nails, corner-plates, locks, hinges, and other metal fittings: these seem to belong to wooden coffins, which were probably cheaper than stone ones. The great sarcophagi were used to contain whole families in turn;

one such, at Amathus, of the later fifth century, contained not less than a dozen persons.

The bodies were buried in their ordinary clothes, with such jewelry and other ornaments as the survivors could afford; together with mirrors and other toilet implements; armour, weapons, and official staves; and many other objects of use and luxury. Food and drink were not forgotten. Wine jars are common; a tomb at Amathus contained a bowl of eggs and the remains of a fowl, now in the British Museum; and another at Kition contained a regular dinner-service laid out on a stone slab along the back wall of the chamber, with the wine jars standing in the corners; this set is now in the Ashmolean Museum at Oxford. Flowers and garlands, such as were common in Hellenistic Egypt, were laid in the tombs—the best example is of the fifth century, at Amathus—but in the moister climate of Cyprus they have almost always perished. Sometimes in rich tombs their place was taken by wreaths of gold foil.

## THE PRINCIPAL FABRICS OF CYPRIOTE POTTERY

The account already given of the general history of civilization in Cyprus, has indicated its principal periods and turning-points. These periods themselves, as we have seen, have been mainly determined through evidence supplied by successive fabrics of pottery; and we have now to see, more in detail, what was the course of development of the potter's art itself.

The principal fabrics of Cypriote pottery may be classified in the following order of development. This order differs in detail from the purely technological grouping which was adopted in the Cyprus Museum Catalogue of 1899, because it is now possible to determine, rather more precisely than then, the limits of date within which each fabric was in vogue, and the extent to which different fabrics overlap. But there has been no occasion to amend the classification itself; and for convenience the reference number of each fabric, in the Cyprus Museum arrangement, is added within parentheses. The Wall-Cases of the Cesnola Collection are indicated in the margin by Arabic numerals, and the Floor-Cases by Roman numerals.

| | HANDBOOK NUMBER | WALL-CASES 1, 2, 3, ETC. FLOOR-CASES I, II, ETC. |
|---|---|---|
| BRONZE AGE. | | |
| I. EARLY PERIOD, about 3000-2000 B. C. | | |
| Fabric i. Polished Red Ware; | | |
| (a) Simple forms and ornaments (II,a) | 1 ff. | 1 |
| (b) More elaborate, passing on into Period II (II, b,c.) . . . . . | 32 ff. | 2-3 |
| Selected examples of large size. . . | 61-76 | I |
| (c) Special fabrics, passing on into Period II . . . . . | 77 ff. | 3 |
| II. MIDDLE PERIOD, about 2000-1500 B. C. | | |
| Fabric i. degenerates, and disappears wholly in Period III. | | |
| Fabric ii. Red and Black Slip Wares, (I, 2) superseding Fabric i. . . . | 151 ff. | 4 |
| Fabric iii. White Painted Ware (II, 1.2.) | | 5-7 |
| (a) Standard fabric, dull paint (II, 1) | 173 ff. | |
| (b) Polished with lustrous paint (II, 2) | 268 ff. | 7 |
| (c) Late and contaminated fabrics | 274 ff. | |
| Fabric iv. Black Slip Ware with Red Paint (II, 3) . . . . . | 280 | 7 |
| III. LATE PERIOD, about 1500-1200 B. C. | | |
| Fabrics ii, iii degenerate and disappear: Fabric iii is replaced by Fabric xii. | | |
| Fabric v. White Slip Ware (II, 4) . . | 281 ff. | 8 |
| Selected examples . . . . . | 300 ff. | II |
| Fabric vi. Base-Ring Ware. (I, 3) . | | |
| (a) Simple forms, without ornament . | 318 ff. | 9 |
| (b) Painted varieties (I, 3c) . . . | 321 ff. | 9 |
| (c) Unpainted, ornament in relief (I, 3a) or incised (I, 3b) . . . | 327 ff. | 10 |
| Fabric vii. Wheelmade Red Ware (I,8) | 369 ff. | 11 |
| Fabric viii. Black Punctured Ware (I, 5) | 383 ff. | 11 |
| Fabric ix. Coarse White Wares (I, 4) . | 386 ff. | 11 |
| Fabric x. Cypriote Handmade Bucchero (I, 7), (superseded later by xiii) | 304 ff. | 11 |
| Fabric xi. Mycenaean Ware (II, 5) . | 417 ff. | 12 |
| Selected examples, north side of III. . | 435 ff. | III |

| | HANDBOOK NUMBER | WALL CASES 1, 2, 3, ETC. FLOOR-CASES I, II, ETC. |
|---|---|---|
| Fabric xii. Cypro-Mycenaean Imitations of Mycenaean Ware. (II, 5) . | 400 ff. | 12 |
| Selected examples, south side of III . | 453 ff. | III |
| EARLY IRON AGE. | | |
| IV. EARLY PERIOD, TRANSITIONAL FROM BRONZE TO IRON, about 1200-1000 B. C. | | |
| Fabrics v-xi disappear: all pottery, except fantastic vases, is now wheelmade. | | |
| Fabric xii, Cypro-Mycenaean, gradually passes into Fabric xvi. . . . . | | 14-15 |
| Fabric xiii. Cypriote Wheelmade Bucchero: (supersedes Fabric x) . . . | 461 ff. | 13 |
| Fabric xiv. Red Bucchero: (supersedes Fabric vii) . . . . . | 471 ff. | 13 |
| V. MIDDLE PERIOD, GEOMETRICAL, WITH IRON WEAPONS AND ABSTRACT ART, about 1000-750 B. C. | | |
| Fabrics xiii-xv. Cypriote Bucchero Fabrics (including the Grey Fabric xv) flourish and disappear . . . . | 493 ff. | 13 |
| Fabric xvi. White Painted Ware now fully established; geometrical decoration in zones or panels; black and red paint; concentric circles drawn with compasses . . . . . | 501-664 | 16-19 IV, V |
| Fabric xvii. Red Painted Ware (superseding the Red Bucchero Fabric xiv) | 801 ff. | 24-26 VIII. |
| VI. LATER PERIOD, GRAECO-PHOENICIAN; ORIENTAL INFLUENCES COMPETING WITH WESTERN; about 750-500 B. C. | | |
| Fabrics xvi-xvii pass into new forms, with curvilinear and pictorial designs | 665 ff. | 20-22 VI, VII |
| HELLENIC AGE. | | |
| VII. EARLY OR HELLENIC PERIOD, about 500-300 B. C. | | |

| | HANDBOOK NUMBER | WALL CASES 1, 2, 3, ETC. FLOOR-CASES I. II, ETC. |
|---|---|---|
| Fabric xvi degenerates rapidly both in form and in painted ornament. Fabric xvii, the "standard variety", is wholly replaced by discoloured imitations. . . . . | 776 ff. | 23-24 |
| | 936 ff. | 27 |
| VIII. MIDDLE OR HELLENISTIC PERIOD, about 300-50 B. C. The native styles of pottery are almost wholly replaced by imitations of forms from other parts of the Greek world. | 959 ff. | 76 |
| IX. LATE OR GRAECO-ROMAN PERIOD, about 50 B. C–400 A. D. Pottery gives place in the tombs almost wholly to vessels of blown glass; the only survivals are lamps, red-glazed "Samian" jugs, and so called "tear-bottles," often very numerous, but of ubiquitous fabrics . . . . . | 981 ff. | 76 |
| This period passes over gradually into the Byzantine Age: about 400–1200 A. D. | | |

# POTTERY OF THE BRONZE AGE

WALL-CASES I-12, AND FLOOR-CASES I, II, III

## I. EARLY BRONZE AGE: ABOUT 3000-2000 B. C.

### FABRIC I. RED POLISHED WARE

Wall Case I

THIS is the only class of pottery which occurs in the earliest tombs in Cyprus. It represents the primitive industry of the island, and its high technical quality suggests that the potter's art was introduced abruptly from some well-established centre, probably in Asia Minor or North Syria; the processes of the manufacture being identical with those of the adjacent mainland and of primitive Egypt, while the actual forms of the vessels are indigenous, and for the most part peculiar to Cyprus. All the vessels of this fabric are built by hand, without any use of the potter's wheel. The clay is of rather coarse texture, originally brown or nearly black, but turning to a bright red when thoroughly fired. The fine polish was produced by rubbing the surface with a pebble or a large tooth; and to secure a better result the vases were usually smeared with a finer clay containing much iron oxide, or were even dipped in a cream or "slip" of such clay mixed with water. The great majority of the vases are of "standard fabric" (Fabric I, A), in which great care is taken to preserve the fine red colour of this surface slip; but accidental defects suggested other fabrics in which the slip is either partially or wholly black (Fabric I, B), or replaced by an inferior brown or mud-colour (Fabric I, C).

#### FABRIC I, A. STANDARD FABRIC: RED POLISHED

(a) SIMPLEST FORMS AND ORNAMENTS 1-31

The forms of this fabric are very simple, and are mostly derived from the natural shapes of gourds, which are still in common use in the island for bowls and bottles; the commonest are open bowls, often very large and deep, globular bottles with narrow neck and

Wall Case 1

one upright handle, and two-handled amphorai with wider neck. All these, like their gourd prototypes, are usually convex below, or even pointed so that they cannot stand upright; at best they are very slightly flattened, or furnished like cooking pots with three or four short legs; a very few, like 17, 18, 19, have the bowl supported on a columnar foot, but a regular base-ring or flat bottom is not in use. There are also composite and fantastic vases, imitating basketry or leather work, or the forms of beasts and birds; these are exhibited separately in Wall-Case 2.

The ornament of these simplest forms is itself also simple. It consists, as yet, only of

(a) a few straight or wavy lines incised in the soft clay before firing and made more conspicuous on the red ground by a filling of white chalk.

(b) small rolls, bands, or discs of clay, applied to the surface and covered by the polished slip: compare 61, 69, 71, 72, 73, 74 in Floor-Case I. These relief-ornaments include discs and crescents, perhaps for sun and moon; snakes (73), quadrupeds, and trees, and also parts of the body, as if the potter had caught a grotesque human likeness in his work, and accentuated it by adding eyebrows (69), nose, breasts (74), and locks of hair (69, 72) or necklaces (69, 73).

1, 2. Large Bowls, showing typical gourd-forms, and also the manner in which one or more spouts and handles are added. They were probably designed for dairy work, and the low position of the spouts suggests that they were used to separate cream or curds, or to refine oil. Compare 61-68 in Floor-Case I. Hs. $13\frac{7}{8}$ in., $15\frac{1}{8}$ in. Cyprus, p. 95 (1).

3, 4. Deeper Bowls, smaller and more globular, with one or more handles set vertically at the rim. The horn-like projection on the handle of 4 is designed as a thumb-hold to secure the vessel while pouring out liquid. Hs. $7\frac{1}{2}$ in., $8\frac{3}{8}$ in.

II, 790, 804.

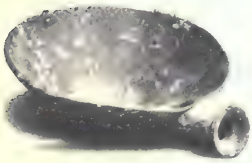
3

5, 6, 7. Globular Bottles, with narrow neck and angular handle designed in imitation of the neck and wooden handle of a gourd-bottle. The peculiar form of the handle

(better shown in the large bottles 72-75 in Floor-Case I, and in 83-7 in Wall-Case 3) imitates a handle made of pieces of bent wood, inserted in the neck and shoulder of a gourd bottle. Broken examples of such pottery usually show that the potter has imitated not only the external form, but the actual process employed by the gourd-bottle maker; for he has simply forced the roll of clay which forms the handle through a hole in the side, and covered the junction externally with soft clay. Hs. $12\frac{5}{16}$ in., $8\frac{3}{4}$ in., $7\frac{1}{16}$ in. II, 808 (7). Wall Case 1

7

8-30. Bowls, Cups, and Ladles, of smaller size and very various forms. The series 8, 9, 10 shows the development of the chief forms of spout: first (8) a mere projection on the rim of the bowl; then (9) an open trough in the rim itself; then (10) a tubular spout issuing below the rim through the side of



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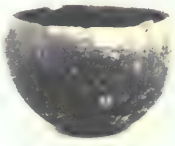


12

20

the bowl, often very low down. Other bowls show a variety of handles; mere knobs or string-holes (11, 12, 13, 14, 17, 18, 19, 21, 22, 23), or regular loops, set either horizontally (15, 16, 20, 24, 25, 26, 28) or vertically (27, 29, 30). The derivation from a wooden pattern is clear in 16, 26, and still clearer in 30, where the crossbar, useful enough to stiffen an elastic loop, is functionless in the clay copy. The handles are often numerous, and other additions such as small horns (22, 24, 25, 26) or miniature bowls perched on the rim (20) or bird-like faces modelled on the handle (27, 28) betray at this earliest stage a playful and fantastic touch which the Cypriote potter has never wholly lost. Ds. $11\frac{1}{2}$ in.— $2\frac{1}{16}$ in. II, 793 (15).

Besides the gourd-forms, which rapidly become various and refined,

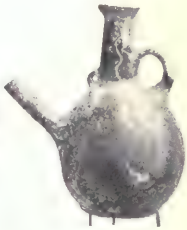
Wall Case 2

many vases appear to imitate vessels of leather or basket-work, such as are in use among many primitive peoples. And from imitating vessels of skin, it was no great step to copy living animals. Composite vessels are frequent and often very ingeniously designed. The ornament, both incised and in relief, becomes more profuse and leads on to the rich basketry-ornament of 77-98, in Wall-Case 3.

31-33. Large Open Bowls, with projections and notches on the rim, and rich ornaments of bands and lozenges filled with incised lines; 32 has miniature bowls perched on the rim. Ds. $12\frac{3}{8}$ in., $9\frac{7}{8}$ in., $10\frac{5}{8}$ in. Cyprus, Pl. VII (31). II, 743 (31).

34-37. "Beak-spouted" Bottles, with long narrow upright jug-handle neck and trough-shaped lip, closely imitated from the obliquely-cut neck of a gourd-bottle. Such *Schnabelkannen* are still made commonly from gourds in Cyprus. 36-37 have also a long tubular spout projecting in front of the body. Hs. $6\frac{5}{8}$ in.—$5\frac{3}{4}$ in. II, 792 (36).

34



38

38. Narrow-necked Bottle, like 5, 6, 7, in Wall-Case 1, but furnished with a tubular spout, like that of 36-37. H. $6\frac{1}{2}$ in. II, 849.

39. Cup with vertical handle and small spout. H. $3\frac{1}{2}$ in.

40-43. Deep Bowls, with Tubular Spouts. They have one handle, on the side remote from the spout. 40-41 are of normal Cypriote fabric, but the punctured dots in the ornament of 41 are a mark of early date: compare 75 in Floor-Case I.

Two examples, 42, 43, seem to be influenced by the forms and ornament of the Early Minoan Age in Crete and the Greek Islands, 3000-2000 B. C. The distinct neck and well-defined trough spout of 43 are especially notable, and the light colour of 43 may also result from an attempt to copy the pale clays of Crete. A photograph is placed by these vases to show Early Minoan vessels of similar form from Knossos. Compare also the vases from Gournia, Nos. 07.232.15 and 07.232.18 in the Room of Prehistoric Greek Art in the Museum. Hs. $6\frac{1}{8}$ in.—$3\,\frac{1}{16}$ in. II, 841, 822 (42, 43). Wall Case 2

44-53. Fantastic Vases, more or less closely imitating vessels of skin. Sometimes the form is simply that of a leather bag with its strap-handle (44), seams, and over-sewn rim (45);

44 45 50

or the whole body and legs of an animal are shown (46), with a trough spout in place of the head, as in a wine-skin. Then

53

the head itself is added (47), and the actual spout is set on one side of the body; or the general effect is bird-like (46, 48, 49, 51, 52), with even the outline of the wings shown by relief orna-

Wall Case 2

ment (46, 51). With these askoid* or zoomorphic† vases should be compared the small animal-figures 57-60. The oval box 53 with flat rectangular lid, is another instance of skeuomorphic‡ imitation: it represents a basket, with its lid designed to be tied on with string. Compare the larger example 76 in Floor-Case I. Ls. $0\frac{1}{2}$ in.—$5\frac{1}{4}$ in. Cyprus, Pl. VII (cf. 45), Pl. IX (46). II, 820, 741, 825, 830, 826, 842, 843, 823 (44-46, 48, 49, 51-53).

54, 55, 56. Composite Vases, consisting of a number of small bowls united by a single handle: perhaps intended as cruets. Compare the fantastic forms 229-234, 254 of White Painted Ware in Wall-Cases 6-7. Hs. $3\frac{9}{16}$ in., $3\frac{3}{16}$ in., 7 in. Cyprus, Pl. IX (54), p. 406, 25 (55).

57-60. Figures of Animals, modelled solid, and more properly classed as terracottas. 57 appears to be a wild boar; 58-60 are fantastic. Such figures are common in tombs of all later periods, but rare in the earliest. Compare the primitive human figures in the Collection of Terracottas 2001-3. Ls. $5\frac{5}{8}$ in.—$2\frac{5}{16}$ in.

Floor Case I

In the earliest tombs of the Bronze Age, the vases are often of very large size and fine workmanship, but after the introduction of other fabrics in the Middle Period these masterpieces do not appear. The forms of these large vases (examples of which, 61-76, are exhibited in Floor-Case I) follow types already familiar in Wall-Cases 1 and 2; the ornament is usually simple, and more commonly in relief than incised.

61

61-68. Milk Bowls, deep or shallow, some with spouts, either tubular (61, 62, 65) or trough-shaped (64, 66, 68). Ds. 18 in. -$7\frac{3}{8}$ in. II, 780, 779, 785, 784, 807 (61-64, 66).

*Greek "shaped like a wine-skin": †"shaped like an animal": ‡"shaped like an article of daily use."

69, 70, 71. Two-handled Amphorai, with high, wide neck and handles set either horizontally (69) or vertically (71) or one vertically and one horizontally (70). 69 shows eyebrows, a necklace, and long locks of hair in relief; 71 has snakes and other relief ornaments, and also a group of small vases and other objects perched on the shoulder. Note also in 71 the rare use of a small circular punch, probably cut from a reed or large straw: compare 97 in Wall-Case 3. Hs. $15\frac{1}{2}$ in., $18\frac{9}{16}$ in., $19\frac{1}{8}$ in. Doell, xvi, 2, 2172 (71). Cyprus, Pl. IX, (69, 71), p. 406 (71). Floor Case I

71

72-75. One-handled Bottles with long, narrow neck and jug-handle. The horned handle of 72 is characteristic. 72 has long tresses of hair modelled in relief on the shoulder; 73 has a collar and 74, prominent breasts in front; on 75 the ornament of zigzag lines with groups of punctured dots at the angles is rare and early: compare 41 in Wall-Case 2. Hs. $23\frac{5}{8}$ in.—$16\frac{7}{8}$ in. Cyprus, Pl. IX, 72. II, 783, 782 (73, 75).

76. Oval Box with Flat Cover, intended to be tied with cord to the "string-hole" handle at each side; it imitates basketry, and should be compared with 53 in Wall-Case 2. L. $10\frac{1}{2}$ in.

(b) more elaborate forms and ornaments, 77-98

This series begins in the Early Bronze Age, alongside of the more primitive types, and persists into the Middle Period, degenerating then and disappearing soon. The forms are still based upon the gourd-vessel, but are influenced by basketry and leather-work. The polished red surface is of fine quality. The ornament is mainly inspired by basketry and the stitched seams of leathern bottles. Wall Case 3

77-81. Amphorai, with globular body and wide cylindrical neck, with two small handles at the base. 78 has snake ornament in relief; the rest are richly incised, in imitation of wicker-work. Hs. $6\frac{3}{4}$ in. $6\frac{1}{2}$ in. II, 800, 752, 810(79-81).

82. Trough-spouted Bottle (*Schnabelkanne*), of the same type as 34-37, but of finer fabric and richly incised. H. $10\frac{1}{2}$ in. II, 744.

Wall Case 3

83-88. Narrow-necked Bottles, like the large ones 72-5 in Floor-Case I, but of the same fine fabric as 82, and richly incised. Similar ornament is still commonly applied to gourd-bottles in Cyprus. The double neck of 87 and the mouth-piece of 86, which is formed by a miniature amphora like 77-81, illustrate once more the Cypriote potter's love of fantastic and composite forms. The handles are of the characteristic angular form already described (5-7), and the other horns and ledges on 83-84 are likewise borrowed from the wooden fittings of gourd-bottles. The small bottle 88, on the other hand, has neither rim nor handle, but only a small string-hole on the neck: it thus represents the natural gourd unadorned. Hs. 11 $\frac{9}{16}$ in.—4$\frac{1}{2}$ in. Cyprus, Pl. VII (83). II, 750, 850, 742, 821 (83, 84, 86, 87).

80 85 86 60

Hitherto the incised ornament, even when it is as elaborate as on 77-88, has been almost exclusively rectilinear, forming bands, or triangular or lozenge-shaped patches, enclosed by outlines or simply filled with parallel strokes. Only occasionally a careless zigzag gives rise accidentally to a wavy line. In the series 89-98, however, intentionally curved lines are used, and eventually these are combined into systems of concentric circles. This "concentric circle" ornament, once established, remains characteristic of the decorative art of Cyprus at all periods. For the later developments, and for that other series of concentric circles which results from the degradation of Mycenaean spiral-ornament, see 600-6 in Wall-Case 17. The first discovery was gradual, as the following examples show:

89-98. Vases with Curvilinear Ornament, developing into concentric circles.

89-90. A lozenge-shaped space has been divided into four compartments by diagonal lines, and each quadrant has been filled with a system of lines, concentric, but only slightly curved; the general effect is that of a series of ill-drawn concentric circles, intersected by a cross. D. $7\frac{1}{2}$ in., H. $6\frac{1}{8}$ in. II, 846, 844. Wall Case 3

91. Here a further experiment has been made. Successive sets of concentric semicircles have been drawn above and below a band of parallel lines, part of the primary decoration of the vase. Here the effect is that of a sinuous band of alternate semicircles, intersected by a band of straight lines. H. $4\frac{5}{16}$ in.

92. The semicircles are now placed opposite to each other on either side of the intersecting band, so as to form the two halves of a complete circle; this circle, however, is not yet freed from its transverse base-line; compare the black spindle-whorl 139. H. $8\frac{1}{4}$ in. II, 753.

93-6. Finally, fully formed concentric circles are drawn, without construction lines of any kind. Even here, however, closer examination shows, especially on 93, that the circles are still made in the same fashion as on 88, each segment of the system being drawn separately, and only imperfectly joined to the next. Hs. $7\frac{3}{8}$ in.—$5\frac{1}{8}$ in. Doell, xvi, 11, 2392; Cyprus, p. 408, fig. 28; Perrot, fig. 485 (all 96). II, 840, 749 (93, 96).

94

97. The circles are produced not by incision, but with a tubular punch, probably a reed or hollow plant stem; compare 71 in Floor-Case I. This small jug is perhaps of rather later style. H. $3\frac{1}{2}$ in.

98. The circles are now drawn up in looser series; and have also an unusually mechanical look. With the decoration of this bowl, compare the spindle-whorl 105 and the black bowl 132 below. D. $4\frac{7}{8}$ in.

99-124. Spindle-whorls. These perforated balls are of the same red-polished ware as the vases, and are similarly decorated with incised ornament. They are very common in the earliest tombs and remain in use until the Mycenaean period of the Late Wall Cases 2, 3

Wall Cases 2, 3

Bronze Age, when they give place to spindle-whorls of stone, ivory, and bone, like those in Wall-Case 73. Their use is illustrated by 99, which has been mounted on a modern spindle. Probably the primitive form of these whorls was spherical, like 100-105, but the majority of actual specimens belong to derivative types, as follows:

(a) The under side is flattened, or even concave; the upper side hemispherical (99), echinoid or urchin-shaped (100), or conical (106).

(b) The underside also is convex (119), or conical (120), leading to a double-cone type, which is very popular.

(c) Very rarely the profile is concave (123): compare the large flattened form (143 a&b, below) in the black polished fabric. There is, however, no reason as yet to regard any of these types as appreciably earlier or later than the rest. The very small double-cone, 124, on the other hand, is of Mycenaean date and probably served as a bead, like the stone example 1548 in Wall-Case 73. Hs. $\frac{5}{8}$ in.—$\frac{7}{8}$ in.

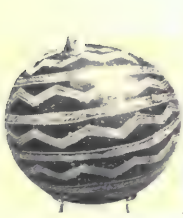
### FABRIC I, B. BLACK POLISHED VARIETY 125-144

Wall Case 3

At the bottom of Wall-Case 3 is a distinct variety of polished ware, which has a black surface instead of the ordinary red. This black surface was produced by restricting the admission of air during the process of firing, and so reducing the rust-coloured oxide of iron to the black protoxide; some examples show also the presence of carbonyl absorbed from the fire. This blackening sometimes affects the inside of the vessel only, leaving the outside red (as in the bowl 125); or it affects the outside of the rim as well as the inside (126, 127); or both inside and outside equally (128-132). In Crete, in the Early Minoan Age (which shows rare points of correspondence with the Early Bronze Age in Cyprus) the fabric known as Vasiliki Ware (from the site where it is best represented) shows the parti-coloured red-and-black effect intentionally elaborated into decorative blotches, which form a sort of design over the whole surface of the vase; but this does not seem to have been done in Cyprus. The forms of this Black Polished variety are almost exactly the same as those of the standard Red Polished ware; compare, for example, the black bowls 128-132, with the red ones 11-13 in Wall-Case 1, or the black bottle 135 with the red one 88. Large examples, however, do not seem to occur in the black fabric. A few examples,

which may be regarded as late, have a flat standing-base. The ornament also is almost exactly the same as in the most elaborate red-ware; concentric circles appear on 132, and concentric semi-circles on 139. The interlaced pattern on 134 is unusual, and the crossed lines on 136, 137, and 141 mark a fresh experiment, for the primitive Cypriote potter was unusually careful not to let any of his lines or ornaments cross or overlap another. Wall Case 3

125-132. Hemispherical Bowls, like the plain gourd-bowls in Wall-Case 1; 125 has unusually elaborate incised ornament; 130 has a small handle; 131 a small conical foot. Ds. $5\frac{7}{16}$ in.—$3\frac{3}{16}$ in. II, 834, 828, 836 (128, 131, 132).



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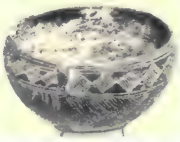


128

131

135

133. Amphora, with cylindrical neck like 77-81. H. 4 in., II, 829.

134. Cup with one handle. H. $3\frac{1}{2}$ in. II, 832.

135. Globular Bottle, with very narrow pointed neck, and one string-hole by the orifice: compare the Red Ware example 88. H. $5\frac{3}{16}$ in. II, 830.

136-8. Small Jugs, with narrow neck, beaked spout, and flat standing-base: a form almost exclusively confined to this black-polished variety. Hs. $5\frac{1}{2}$ in., $4\frac{1}{4}$ in., $3\frac{5}{8}$ in. II, 831.

139-142. Spindle-whorls, of the common hemispherical forms. Hs. $1\frac{1}{2}$ in.—$1\frac{1}{4}$ in.

143a, b. Spindle-whorls or Cartwheels (like those of 526 in Wall-Case 14), consisting of a thin flat disc, with a raised collar round the central hole. Ds. $3\frac{3}{8}$ in.

144 a, b, c, d. Four Vases of a quite different fabric of Black Polished Ware, wholly distinct from that of Cyprus (Wall-Case 3), and on the other hand indistinguishable from that of Yortan Floor Case 1

Floor Case 1

in Phrygia, and some other parts of Asia Minor in the Later Stone Age. No other examples of this fabric have been recorded from Cyprus, and in the absence of any record of their origin, these are probably best regarded as illustrations of the primitive pottery of the mainland nearest to Cyprus. The forms are well marked, and bear some resemblance to the earliest pottery of Hissarlik, the traditional site of Homeric Troy. The polished black jug (144a) with wide oblique spout, has pairs of projections in front and on each side, to represent breasts, and traces of a zigzag basket pattern in chalky white paint, almost wholly rubbed off. The globular pot (144b), with its four-horned "string-holes" and breast prominences and its flat-rimmed cylindrical neck shows analogies with Cypriote vases, but is handled very differently: so also is the similar pot (144c), which has rectangular handles, simple incised and dotted ornament, breast prominences, and tripod feet like those of the earliest Trojan vases and of a rare class of very early vases in Cyprus, unrepresented here. The little beaked jug (144d) also has three feet and breast prominences: its more elaborate incised ornament, of semicircles filled with punctured dots, is quite strange to Cyprus, and akin to that of Troy. H. $8\frac{1}{4}$ in.— $2\frac{5}{16}$ in.

### FABRIC I, C. DULL BROWN AND GREY VARIETIES 145-150

Wall Case 4

At the bottom of Wall-Case 4 are examples of dull brown fabrics, intermediate between the standard Red Ware, and its Black Polished variety. Probably they only represent imperfect workmanship, as their form and ornaments are identical with the standard types: 145 is a one-handled jug with narrow neck; 146, 147, are wider-necked jugs; 148, a shallow bowl. The one-handled jugs 149-150 are of similar fabric, but grey clay, without any polished surface; perhaps they became discoloured in the workshop, and were left unfinished. Hs. $5\frac{1}{16}$ in.— $2\frac{13}{16}$ in.

## II. MIDDLE BRONZE AGE: ABOUT 2000-1500 B. C.

### FABRIC II. RED SLIP AND BLACK SLIP WARES

These fabrics do not occur in the earliest tombs, and seem to have come into use about the same time as the subsequent Painted Ware, Fabric iii. They mark the Middle Period of the Bronze Age, and

disappear rapidly in the Later Period, when Mycenaean influences prevail. Probably they were originally imitations of the Red Polished Ware of Fabric i, in localities where the right clay for that ware was not to be obtained. In all this group of wares, the clay is of light colour, yellow, cream, or very light red; but it is wholly covered with a thin slip, sometimes nearly black, but often burned red, wholly or in parts. Usually it is not polished by hand. The slip is so thin and brittle, and so distinct from the clay beneath it, that it has often flaked away; really well-preserved examples of these fabrics are consequently rare.

Wall Case 4

The forms differ considerably from those of the Red Polished Ware. They are slighter, and less close to those of the primitive gourd.

152

154

156

The characteristic ornament consists of narrow ridges of clay raised on the surface of the vase, usually in alternate groups of straight and wavy lines (151-3). There are projecting string-holes, as in the Red Polished Ware (154-161), and sometimes these are very numerous (160), but frequently these string-holes are not perforated (156, 158, 159) and consequently have become merely decorative. Occasionally one of the raised bands is converted into a band of "chain-ornament" by deep impressions made at intervals on the round of clay while it was wet, as in 158, 162, 164.

Other examples, 152, 159, 160, 161, are ornamented by incised lines; but whereas in the Red Polished Ware the incised lines are broad, deep, and filled with white chalk, in the Dark Slip fabrics they are

Wall Case 4

narrow and sharp-edged, as if made with an implement of metal; and they are never filled with white matter. This all confirms the evidence of excavation as to the comparatively late date of this fabric.

151-3. Amphorai, with nearly spherical body, and very high cylindrical neck. Their form, which is characteristic of this fabric, resembles that of 77-81, but is differently rendered in detail. The rim has a sharply projecting collar, and two small handles are set at the junction of neck and shoulder. Hs. $14\frac{3}{16}$ in., $15\frac{1}{16}$ in., $10\frac{3}{4}$ in.

154. Narrow-necked Jug, with strongly pinched lip, high horned handle, and one string-hole in front at the base of the neck. H. $13\frac{1}{8}$ in.

155-158. Wide-necked Jugs, with out-turned rim like 151-3, and horned handle. Hs. $10\frac{3}{4}$ in.—$5\frac{7}{8}$ in.

159-160. Flasks, characteristic of this fabric, with long oval flattened body, short neck, horned handle, and numerous string-holes. Hs. $11\frac{1}{8}$ in., $9\frac{13}{16}$ in.

161-163. Narrow-necked Jugs, of characteristic form, with globular body, short neck, and simpler ornament; the horned handle recalls a wooden model. Hs. $8\frac{7}{8}$ in., $6\frac{15}{16}$ in., $5\frac{1}{2}$ in.

164. Deep Bowl, with upright rim, and two small handles; note the well-developed chain-ornament. H. $3\frac{3}{8}$ in.

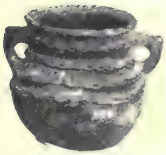
The late date of some examples of this group of wares, 165-172, is further shown by the fact that they betray the influence of the later Fabrics v-vi (shown in Wall-Cases 8, 9, 10).

165. Wide-mouthed Jug of unusual clay and handling, with a fresh type of incised ornament, suggestive of that of the White Slip Ware (Fabric v); compare especially 285 in Wall-Case 8. H. $7\frac{1}{8}$ in.

166-8. Long-necked Jugs, with pinched lip. These show the influence of the Base-Ring Ware (Fabric vi in Wall-Cases 9, 10) in their strap-like handle and small but distinct standing-foot. The influence of these fabrics on each other was mutual; compare 367-8 in Wall-Case 10. 166 has numerous string-holes. Hs. $7\frac{1}{2}$ in., $5\frac{3}{16}$ in., $4\frac{3}{4}$ in.

169. Composite Vase with three bodies, united in a single neck, as if to represent some kind of fruit; its funnel-shaped rim shows it to belong to the same later variety as 166-168. H. $3\frac{3}{4}$ in.

170-172. FANTASTIC VASES, of askoid and zoömorphic forms, are as common in this fabric, particularly in these later varieties, as we have seen them to be in the Red Polished Ware (Fabric i). Wall Case 4



164

159

168

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172

## FABRIC III. WHITE PAINTED WARES

### A. STANDARD FABRIC WITH DULL CLAY AND PAINT

The White Painted Wares all belong to the Middle Period of the Bronze Age. They present great variety of treatment in detail. The clay is of a pale cream or yellow colour, like that of the Red and Black Slip Wares; but there is now no coloured layer on the surface, and the ornament, instead of being incised, is applied in umber paint, normally black or brown, but turning to brick-red when over-fired. Occasionally, if the paint lies very thickly, it shows a slight vitreous lustre; usually, however, it is quite dull. Wall Cases 5, 6, and 7

Wall Cases 5, 6, and 7

The forms are essentially the same as in the Red Polished and the Red and Black Slip Wares. The principal new suggestions come still, as before, from gourd-vessels, basketry, and leather-work. The vases seldom have any standing-base, but are often provided with tripod legs instead (181, 193, 198-202). Animal-shaped vases are very common and of refreshing vigour. The ornament still consists almost wholly of geometrical figures, suggestive of basketry or other coarse textiles. Being made of a much finer clay than those of the Red Polished Ware, these painted vases are generally much smaller, and more delicately formed: a few large examples, however, occur (173, 240-243).

The painted ornament shows great variety: 177 has large black chequers; 178 lattice panels; 180 and 182 alternate groups of straight and wavy lines, running vertically downwards from the neck, all round the vase. On the other hand, 179 is ornamented in horizontal gores, and is represented as if composed of two lateral halves, connected by a single vertical band down the front of the vase. This ornament also seems to imitate some kind of basketry woven round a natural gourd: compare the basket pattern of the bowls 184, 185. Small painted circles are introduced very rarely (191-192, 264).

174

177

173-176. Amphorai, with globular body, and cylindrical neck of the same general form as 151-3 in Wall-Case 4. The neck of 176 is so narrow as to class it rather as a bottle than an amphora, but it retains its two handles on the shoulder. Hs. 11 $\frac{5}{16}$ in. —5 $\frac{1}{16}$ in. II, 772 (174).

177-183. Narrow-necked Jugs, with globular bodies; 181 has tripod feet; all show elaborate ornament of chequers and basketry. Hs. $9\frac{5}{8}$ in.—$4\frac{7}{8}$ in. II, 771 (177). Wall Cases 5, 6, and 7

184-185. Shallow Bowls, with trough spouts and string-holes in place of handle. Ds. $5\frac{1}{8}$ in., $4\frac{1}{16}$ in.

186-197. Small Flasks of very characteristic form, with globular body, single small handle, narrow neck, and lip pinched laterally into a beaked spout. 194 has two necks side by side. 186, 188 have horned handles. The series 195-197 shows the transition from open trough spout to a tubular nozzle like that of an oil-can, behind which the neck itself remains open for refilling. This again repeats a primitive gourd-form which is still popular in modern Cyprus. Hs. 10 in.—$4\frac{3}{16}$ in.

190

197

198-208. Fantastic Flasks, developed from the preceding type. In 198-202, the bird-like aspect of the tubular nozzle has suggested the addition of feet. In 201, 202 the body has been flattened into an annular form; such "ring-vases" have a long subsequent history in Cyprus. Similar flasks, 203-208, with open lip like 186-194, but with askoid bodies, more and more zoömorphic, pass over into the fully formed "animal vases," 209-225. Hs. $8\frac{1}{4}$ in.—$2\frac{7}{8}$ in. Cyprus, p. 408, fig. 26 (198).

206

209-225. Animal-Vases; very common in tombs of the Middle Bronze Age, and in the early part of the Later Period. Later still, after the decline of Mycenaean influences, a vigorous revival of these types in the Transitional Period and Early Wall Case 6

Wall Case 6

Iron Age may be seen in Wall-Case 14. The variety of form is endless: the most popular types are deer (221-225, 218), cattle (216, 217, 211, 213), and horned sheep (219, 220). Birds are less common (210), but many vases which are less fully zoömorphic than the quadrupeds above described, have a strongly bird-like aspect, and are provided with a painted eye on each side of the lip (278). A dull red paint is used as well as black on 215-7. Ls. $9\frac{1}{2}$ in.—$2\frac{3}{4}$ in. Doell, xvi, 17, 4047 (217); Perrot, fig. 498 (222). II, 817, 811 (219, 221).

221 218 224

226-239. Small Flasks, mostly with pinched lip, of the same general type as 186-193, but displaying more fully the Cypriote love of composite forms which is already apparent in the two-necked example 194. The series 226-228 shows the gradual transformation of an ovoid body, like 196, first (226) into two lobes, then into an annular form with a hole through the middle (227); and then into a wide, slender ring (228), with the neck on one side of the circumference, like the annular bodies of 201-2. Another series (229-234) shows two, three, four, or even five bodies, joined beneath a single neck; and two or three necks issuing from a single body (230, 235). In 236, two necks issue from one body, and are reunited in a single spout. Next, 237-8 have a simple ovoid body, and a loop handle at the shoulder; and 238-9 have a smooth broad-rimmed lip, instead of a pinched spout. Hs. 9 in.—$4\frac{3}{8}$ in. Cyprus, p. 408, fig. 27 (229); compare Perrot, fig. 490. II, 768 (233).

Wall Cases 6, 7

229 239

It has been already noted that most of the vases of the Painted White Ware are quite small. Larger vessels, however, are found.

240-241. GLOBULAR JUGS, with short, narrow neck and smooth rim; 240 is decorated with gores of straight and wavy lines like 180; 241 is noteworthy for the copious use of broad bands of paint among the more normal lines; the lower part of the body is wholly darkened. Hs. $12\frac{5}{8}$ in., $12\frac{1}{2}$ in. Wall Case 6

242-3. TWO-HANDLED VASES, with ornament of bands and gores imitating straw bindings. Hs. $17\frac{1}{4}$ in., $10\frac{3}{8}$ in.

II, 769 (242).

On the other hand, very many vases of this fabric are so small as to be almost without practical utility. They were probably made expressly for use in tombs, where they are found in large numbers together.

244-254. BOWLS OR CUPS, all quite small, with a single handle, usually set vertically (244, 247-252), but now and then horizontally (245-6); the ornament, as usual, represents basketry, with generally a very characteristic binding-pattern ⊕ on the bottom outside. The fantastic example 254, shows two such bowls joined beneath a single handle. Ds. $4\frac{1}{8}$ in.—$2\frac{3}{8}$ in. Wall Cases 5, 6

244

255-265. MINIATURE AND FANTASTIC VASES, copying many of the forms already described. Such playthings or souvenirs are particularly common in this fabric, though they are found in almost all classes of funerary pottery. Note the fine basketry ornament of 261. Hs. $4\frac{1}{2}$ in.—$2\frac{1}{4}$ in. Wall Cases 6, 7

### B. POLISHED VARIETY WITH LUSTROUS PAINT, 266-274

The paint of this fabric, which has a peculiar glossy lustre and burns to a bright red, is put on very thickly, and stands up above the surface of the vase, which itself sometimes shows a slight polish. In the Cyprus Museum Catalogue, 1899, p. 38, this ware was described separately as "Fabric ii, 2. Polished White Ware," but so many intermediate qualities are now known to exist that it no longer deserves a separate name. It is in any case closely related to the ordinary White Painted Ware. This lustrous paint may be due to the influence of the Mycenaean style (Fabric xi in Wall Case 7

Wall Case 7

Wall-Case 12, and Floor-Case III), but its relative age is not yet known for certain. Some of its forms are characteristic; note especially the triple bowl 266, with the beak-spouted jugs, 267, 268, and the wide-necked amphora 274 with horizontal handles set low on the body. The little flask 272 is a remarkably fine specimen of delicate ornament. Hs. $9\frac{1}{8}$ in.—$2\frac{5}{8}$ in. II, 767 (266).

268

271

(c) LATE AND CONTAMINATED FABRICS, 275-279

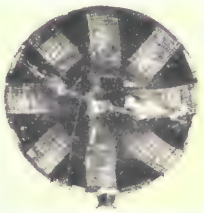
Like the Black Slip Ware in Case 3, the White Painted Ware was eventually influenced by the later Fabrics v, vi (in Wall-Cases 8, 9, 10). The chief symptoms as before, are the standing-foot and the flat strap-like handle of 165-172. The narrow neck and handle and the ovoid body of 277 are also quite foreign to the ordinary White Painted Ware. The precise date of these varieties is not yet certain. Characteristic forms are 275, a bowl with vertical handle; 276, an oval flask; 277-9, narrow-necked jugs with pinched lip. Hs. $6\frac{1}{8}$ in.—$2\frac{1}{4}$ in.

## FABRIC IV. BLACK SLIP ON WHITE WARE WITH RED PAINT

The clay of this very rare fabric is of light colour, but its surface is covered entirely with a black slip, polished by rubbing. In the Cyprus Museum Catalogue, 1899, p. 39, this fabric, which belongs to the same period of the Bronze Age as the White Painted Ware of Fabric iii, is described as "Black Glaze Ware" ii, 3: the black surface of the majority of the known examples is, however, not a "glaze", but a slip, like that of the Black Slip Ware, only hand-

polished. On this polished surface, a few simple ornaments, painted in lustreless red colour, imitate the incised decoration of the Red Polished Ware, but are rather more stiffly arranged. Each set of lines seems to have been painted simultaneously by a number of small brushes set in a single handle, a labour-saving device which had great popularity in Cyprus later on, in the period of "concentric circle" ornament (see 600-6 in Wall-Case 17). Wall Case

280. Open Bowl, with Trough Spout. This is the largest known example of this fabric. Other examples are two in the Cyprus Museum (C. M. C. 401, a small bowl; 402, a narrow-necked jug); one in the Imperial Museum of Constantinople (Catalogue Nicole 568, a large bowl with spout and small handle, not unlike this example); two in the National Museum at Athens (Catalogue Nicole 175—116521 a jug like C. M. C. 402; 176—11654 —a deep bowl with chevron ornament and holes in the rim, to attach a cover); one in the British Museum (C 209, a jug like C. M. C. 402); and a long-necked vase in the Berlin Museum from Tamassos (Tomb V, 28.) All these forms are common in the White Painted Ware of Fabric iii. D. 11 in. II, 1108-9.



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## III. LATE BRONZE AGE ABOUT 1500-1200 B. C.

### FABRIC V. WHITE SLIP WARE

This ware appears in Cyprus not much earlier than the period of Mycenaean influences, which corresponds with the Cretan period "Late Minoan III," and must be dated, on Egyptian evidence, to the later Eighteenth and Nineteenth Dynasties, about 1400-1200 B. C. It is so common on all the principal sites in this period, as to make it almost certain that it was made in Cyprus; but the place of manufacture is not known. On the other hand, it is one of the very few pot-fabrics of the Cypriote Bronze Age which have ever been found outside the island. One hemispherical bowl has been found in the Middle Minoan settlement in the Greek island of Thera; and fragments at Athens; at Hissarlik, the reputed site of Troy; in Egypt, at Tell-el-Amarna in a deposit of Eighteenth Wall Case 8

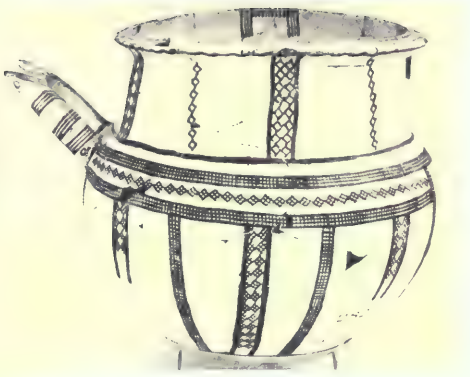
Wall Case 8

Dynasty date, and at Saqqara; and in South Palestine, at Tell-el-Hesy, the ancient Lachish.

The clay is quite unlike that of any other Cypriote fabric, except the Base-Ring Ware, Fabric vi, which is practically identical with it. It is of dark grey or slate colour, often full of large white grains. It turns to a bright red if over-fired. In this White Slip Fabric, the natural clay is entirely covered with a very thick white slip, usually lustreless, though a few exceptionally fine examples show a pearly lustre. On this slip, the ornaments are painted in a lustreless black paint, which turns red if over-fired, as on 291. Very rarely two qualities of colour, black and red, are used together: a good instance is 295.

The forms differ altogether from those of Fabrics i-iv already described, and seem to be wholly derived from leather-work. The painted decoration, best illustrated in the simplest type of bowl, 281, 291-4, consists essentially of simple bands, evidently intended to represent stitches or lacings. They run radially from the rim towards the bottom, as though the bowl were cut out of a single piece of leather, and sewn together like a jockey's cap. Round the rim of the common bowls (281), and round the necks and bodies of other vessels (285, 286, 289), double seams are sometimes found; and in the bowls 281, 282, 286, these double seams are continued as far as the base of the handles, which are always flat in section, and seem to imitate thin wooden laths, included within the double seam, and lashed together where they protrude. It is worth noting that, even in the clay copies, these handles are always represented with their ends slightly warped apart, as would probably be the case with their prototypes. Probably the other double seams represent in the same way the places where wooden ribs were inserted between two thicknesses of the original leather to stiffen it. The decoration of the more elaborately-shaped vases repeats in essentials the scheme thus developed for the simplest bowl. Only occasionally are small stars, rosettes, chains of small latticed lozenges, and other fancy stitches admitted. It is this White Slip Ware which has principally influenced the later varieties of the White Painted Ware, 275-9, shown in Wall-Case 7. The bowl 275, in particular, imitates the hemispherical bowl with standing-foot. Characteristic forms are as follows:

281. Hemispherical Bowl, with flat pointed handle, as described above. This is by far the commonest form in this fabric. D. $10\frac{1}{2}$ in.



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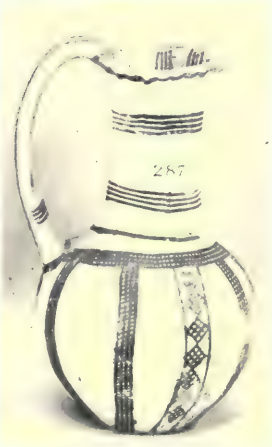

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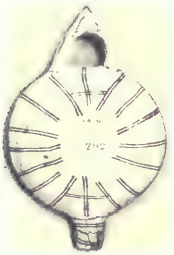
Wall Case 8

282. Deeper Bowl, rather more than hemispherical, with low cylindrical rim, and more elaborately modelled handle. H. $9\frac{1}{2}$ in.

283-6. Wide-necked Jugs, with long neck of slightly concave outline, more or less wide, with one vertical handle of flat section, surmounted in 283-5 by a prominent flat thumb-hold. Hs. $10\frac{3}{16}$ in.—$5\frac{5}{8}$ in. Cyprus, p. 408, fig. 29; Perrot, fig. 486, (283). II, 766 (284).

287-9. Narrower-necked Jugs, with plain handle, and slightly pinched lip. Hs. $9\frac{1}{2}$ in., $8\frac{1}{8}$ in., $4\frac{5}{8}$ in.

290. Globular Jug, of less regular form, with narrow, tapering neck and funnel-shaped rim. Compare 315-17 in Floor-Case II. H. $7\frac{1}{2}$ in.



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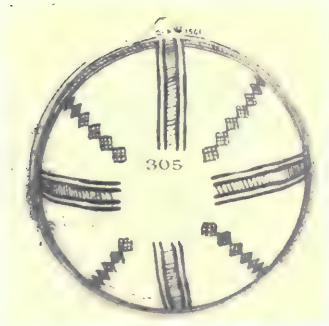
291-9. Smaller Bowls, with rounded or flattened under side. Occasionally, there is a standing-foot (293, 296, 298), usually decorated with a simple cross on the under side. The principal variants in the regular fabrics are illustrated by 291-6; while 297-9 are inferior imitations of it, in rather different clay. Ds. $7\frac{7}{8}$ in.—$3\frac{1}{8}$ in.

Floor Case II

Selected examples of large size or special interest are exhibited in Floor-Case II. They repeat for the most part the characteristic forms already described.

300-305. Hemispherical Bowls like 281, but larger, except 305; of these, 300-301 are of normal type; 302, 304 have a trough spout below the rim, like the large red-ware milk bowls in Floor Case I; 303 has a tubular spout and also two lateral handles instead of one opposite to the spout. The standing-base of 305 has been extemporized by simply pressing in the

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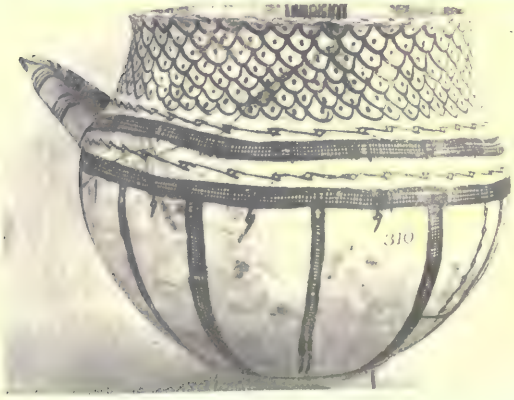



310

Floor Case II

bottom. The slip of this example is unusually porous, and has absorbed and spoiled the paint. Ds. 12 in.— $5\frac{3}{4}$ in. II, 762 (303).

306-10. Bowls with Upright Rim, like 282 in Wall-Case 8. The scale-pattern on the neck of 310 is unusual: it may be borrowed from the Mycenaean scale-pattern which is common in Fabric xi; for example, on 447 in Floor-Case III. Hs. $10\frac{1}{4}$ in. — $8\frac{3}{4}$ in. Cyprus, p. 24. II, 761 (310).

311-313. High-necked Jugs, with horned handle like 283-5 in Wall-Case 8. The decoration of 313 is unusually elaborate, and the horn of the handle is modelled into a human figure. Hs. $11\frac{1}{4}$ in., $10\frac{3}{8}$ in., $8\frac{3}{4}$ in., II, 765 (313).

314. Narrow-necked Jug, like 287-8 in Wall-Case 8, but with more elaborate ornament, including unusual wavy lines on the neck. These were clearly applied simultaneously by using a bundle of small brushes: a device already familiar from the decoration of 280 in Fabric iv. H. $9\frac{3}{16}$ in.

315-7. Narrow-necked Jugs or Bottles, of unusually delicate quality; 315-316 have a white slip, so hard as to be almost glossy, and the painting also is exceptionally fine: compare British Museum C. 175-6 (the former a Cesnola specimen) which in the British Museum Catalogue of Vases are wrongly ascribed to Fabric ix (=CMC. I. 4.) Hs. $7\frac{9}{16}$ in., 7 in., $8\frac{3}{8}$ in II, 760, 764 (316, 317).

## FABRIC VI. BASE-RING WARE

Wall Cases 9, 10

The Base-Ring Ware was originally so called because it is the earliest fabric in Cyprus which habitually provides its vases with a distinct standing-base, formed by applying a ring to the rounded under side of the vessel. It is now recognized, however, that not all vases of this fabric are provided with a base-ring (319, 320, 328). The clay is exactly like that of the White Slip Ware, but has little or no prepared surface. When properly baked, it is of black or dark brown colour, but it is easily turned to red by overfiring.

Like the White Slip Ware (Fabric v), the Base-Ring Ware seems designed to imitate leathern forms, but some examples seem to show also the influence of metal vases. Bronze vessels of closely similar forms were in use in Egypt under the Eighteenth Dynasty (1550-1350 B. C.), at which period, also, the Base-Ring forms them-

selves were frequently imitated in alabaster (1628-9), and other varieties of stone. It is possible that this Base-Ring Ware was principally manufactured in Cyprus, but examples of it have been found on several Egyptian sites of Eighteenth Dynasty date, and it is probable that the fabric was originally of foreign, perhaps Syrian, origin. Wall Cases 9, 10

Base-Ring Ware is to be subdivided into two principal classes, according as the ornament is added in lustreless white paint, or modelled in relief. There is also a small class which is without any ornament at all.

### A. SIMPLE FORMS WITHOUT ORNAMENT. 318-320

The clay is coarse and of lighter colour than is usual in this fabric.

318. DEEP BOWL on a distinct base-ring, with low cylindrical neck and stiff handle, like 282 in Wall-Case 8. H. 8 in.

319, 320. FUNNEL-NECKED JUGS, with slightly pinched lip, like the common White Slip Ware, 287-8. These have no "base-ring," but are roughly flattened below. Hs. $9\frac{1}{2}$ in., $7\frac{15}{16}$ in.

### B. PAINTED VARIETIES. 321-336

In these varieties, the painted ornament is in white. It represents a binding of rushes or straw, such as is used to protect Italian oil-flasks. The commonest forms are as follows:

321-2. LARGE JUGS, with high foot, ovoid body, tall cylindrical neck, funnel-shaped rim, and strap-handle from the shoulder to the middle of the neck. Hs. $9\frac{1}{2}$ in., 11 in.

323. FANTASTIC VASE, in which an ovoid body like that of 321-2 is surmounted by two narrow necks connected by a strap-handle; one of these necks is open, the other is closed by a bull's head, like 333-6. H. $8\frac{1}{4}$ in. Doell, xvi, 22, 4037; Cyprus, Pl. VIII.

Occasionally the forms appropriate to other fabrics of the Late Bronze Age are imitated in the Base-Ring Ware.

324. BOWL ON HIGH FOOT, with one strap-handle, set horizontally. The ornament includes white painted stars as well as the normal binding-pattern. D. $5\frac{5}{8}$ in.

325-327. NARROW-NECKED JUGS, with characteristic moulded

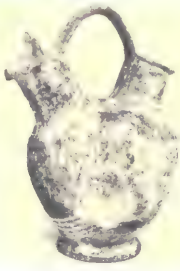
Wall Cases 9, 10

rim. The form of 327 is perhaps influenced by 370-4 in Fabric vii. Hs. $6\frac{7}{8}$ in., $6\frac{3}{8}$ in., $7\frac{1}{8}$ in.

328. Lentoid Flask, with narrow neck and strap-handle on one of the flat sides; the form is that of 375-9 in Fabric vii. H. $7\frac{5}{8}$ in. H, 759.

329. Piriform Vase with pearshaped body, low neck, and three small handles on the shoulder. The form is borrowed from the Mycenaean "piriform" vases (417-19) of Fabric xi in Wall-Case 12. H. $2\frac{9}{16}$ in.

321



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330, 331. Spout Jugs, shaped like 329, but with one vertical handle, a lateral spout, and a strainer within the rim. Hs. $2\frac{11}{16}$ in., $3\frac{3}{4}$ in.

332. Fantastic Vase, fish-shaped, with long body on low feet; in the middle of the upper side is a short neck with a strap-handle behind, and a bird-like head on a long neck stands a little in front of it. L. $9\frac{5}{8}$ in.

333-337. Bull-Vases, very vigorously modelled by hand, with eyes added in pellets of clay. The ornament usually consists of the same binding-patterns as on the vases, but 334 has

rudely drawn trees, and 336 spots as well as lines. 337 has no painted ornament, but a ring-handle over the bull's nose. These bull-vases are very common in the rich tombs of the Late Bronze Age. The bull 2008 in the Collection of Terracottas is of exactly the same fabric burnt red. Ls. $7\frac{7}{8}$ in.—$5\frac{3}{4}$ in. Cyprus, Pl. VIII; Perrot, fig. 502. Wall Cases 9, 10

### C. UNPAINTED, WITH ORNAMENTS IN RELIEF

The general forms and character of the unpainted ware resemble very closely those of the painted variety already described, but the structure of the vases and their relation to a leathern or metallic prototype are here more easily recognized. The relief decoration Wall Case 10

339 341 346

is peculiar; the larger vases, 338-344, show a rim thickened, as if formed of two layers of material, and a flat strap-like handle, connected with the neck of the vase by a double collar. A pair of relief-bands run up the front of the body, and return outwards in a spiral form, on each side of the vessel (338-341, 351). The general effect is that of a pair of horns, but probably the original intention was to represent, in leather-work, seams like those on the covering of a lawn-tennis ball. Similar seams run vertically up the front of some of the vases (343, 344), and are sometimes combined with horizontal bands as on 350. The spirals themselves are sometimes replaced by sinuous bands (345, 347, 348, 363), and these sinuous

Wall Case 10

bands in turn are adapted to look like snakes, and sometimes have modelled snake-like heads (354, 355).

338-345. Narrow-necked Jugs like 321, save that 338, 339, 343, 345, have a spout of bold outline. Hs. $17\frac{1}{2}$ in.—6 in.

346-349. Wide-mouthed Jugs with horned strap-handles, like 283-5 in the White Slip Ware (Fabric v). Hs. $7\frac{3}{4}$ in.—$4\frac{1}{2}$ in.

350-357. Miniature Vases with very long narrow neck, wide funnel-shaped rim, and strap-handle rising from the shoulder to a handle-ridge halfway up the neck: 353 has a high foot; 355 a pinched spout like 338-9; and 356 a depressed body of angular profile: 357 is unusually small, even for a miniature vase. Hs. $6\frac{3}{8}$ in.—$3\frac{3}{16}$ in.

355

354

361

358

358-359. Composite Vases, consisting of two small vases like 350-357, set side by side with bodies and rims in contact, and the two handles merged in one. Hs. $4\frac{1}{8}$ in., 4 in.

360. Lentoid Flask, like 328 in the painted variety in Wall-Case 9. H. $5\frac{13}{16}$ in.

361. Deep Bowl of characteristic form, funnel-shaped below, with narrow upright rim, and stiff handle like 282 and 318. This is the commonest type of bowl in this fabric. D. $6\frac{7}{8}$ in.

362-5. Bowls of less typical form: 362 is rather deeper than 361; 363 of heavy convex profile with wavy line in relief; 364, hemispherical, on high foot with strap-handle; 365 is a miniature copy. Ds. $6\frac{7}{16}$ in.—$3\frac{7}{8}$ in.

366-368. Degenerate Vases are occasionally found either of

normal fabric with incised ornaments borrowed from that of the Red Polished Ware (366); or imitated in the Black Slip Ware, with more or less defective finish (367, 368). Hs. $5\frac{1}{2}$ in., $5\frac{3}{16}$ in., $5\frac{1}{4}$ in. Wall Case 10

## FABRIC VII. WHEELMADE RED WARE

This fabric is probably not of Cypriote manufacture. It is found frequently in Cyprus in tombs of the period of Mycenaean influence (1400 to 1200 B. C.), but is found quite as frequently in Egypt in tombs of Eighteenth Dynasty date (1600-1350 B. C.), and also on the coastland of Palestine, in deposits of the same period. The clay is brick-red throughout, with a hand-polished surface. The vases are always wheelmade, whereas all the fabrics hitherto described were fashioned without the use of the potter's wheel. The commonest forms are as follows: Wall Case 11

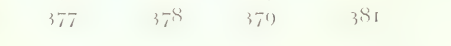
374

377

369-375. Spindle-shaped Bottles, with one handle from neck to shoulder, long and narrow, 370-4, or broader, 369, 375. Hs. 18 in. —$11\frac{7}{16}$ in. II, 939 (370). II, 940 (369).

376-381. Lentoid Flasks, like those of the Base-Ring Ware already described (328, 360). The two-handled flask 381 is of a separate, but allied fabric, perhaps of somewhat later date. Hs. $12\frac{1}{16}$ in. — $7\frac{9}{16}$ in. II, 938 (376).

Many of these flasks and bottles have a letter or symbol incised on the clay before firing, usually at the base or on the handle.



376 377 378 379 381

Some of these symbols are identical with characters of the Cypriote syllabary of later times; others recur on pottery at Tell-el-Hesy in South Palestine, and at Kahun, and other sites in Egypt where foreign influence is perceptible; a few repeat characters which occur in the Minoan script of Crete. III, cxl, 3, 4, 6, 8-11

Wall Case 11

382. Ovoid Jug, with narrow heavy-rimmed neck; of similar fabric, but of a form more akin to Fabric viii below. H. $4\frac{3}{4}$ in.

## FABRIC VIII. BLACK PUNCTURED WARE

The clay is fine and black, but it turns to dull red when over-fired. The ornament consists wholly of rows of fine dots impressed on the clay, probably by means of the points of a fine comb. This ware was first observed in Cyprus by Cesnola; then in 1886 at Khetaanah in Egypt, in deposits of the Twelfth and Thirteenth Dynasties; then at Kalopsida in Cyprus in 1894 in tombs of the Middle Bronze Age, associated with beads of blue glaze like 1562 in Wall-Case 73, which seemed to confirm the Twelfth Dynasty date. The same fabric has, however, also been found at Idalion in tombs containing Mycenaean vases of Fabric xii, which can hardly be older than the Eighteenth Dynasty; and very abundantly in other Mycenaean tombs at Enkomi near Salamis. In 1906, Professor Flinders Petrie found large quantities of the same fabric, including numerous vases of the same fish-shape as 384, on a site at Tell-Yahudiyeh in the Egyptian Delta, which he ascribes to Hyksos invaders, and identifies with the Hyksos fortress of Avaris. The Philadelphia expedition found the same ware at Buhen (Halfa) and Anibeh, in tombs of the XVIII to XXI Dynasties, as well as in tombs of the XII Dynasty at Buhen. The fabric clearly lasted long without material change. The existence of intermediate varieties, such as 385, suggests that the Black Punctured Ware, like the Wheelmade Red Ware of Fabric vii, is probably not of Cypriote make, but may belong to some district on the Syrian coast, which (it must always be remembered) has hitherto been very imperfectly explored. The commonest forms are as follows:

383. Ovoid Jug, with narrow neck, flat strap-handle, a peculiar heavy rim, and small button-shaped foot. This is the commonest and most typical form. H. $6\frac{5}{16}$ in.

384. Fish-shaped Vase, with neck issuing from the mouth of the fish. The polished surface of the vase is entirely scraped away in some parts to indicate scales. L. $4\frac{7}{8}$ in.

385. Jug, of more pearshaped form, without the punctured ornament. It represents a distinct variety of Black Punctured

Ware, more like the Wheelmade Red bottles already described: compare especially 382. H. $6\frac{1}{2}$ in. Wall Case 11

383

384

## FABRIC IX. COARSE WHITE WARES

This term is used to include a number of ill-defined fabrics which are often found in the tombs which contain Aegean vases of Fabric xii. A few similar forms have been described from tombs of rather earlier date at Kalopsida, but the whole group belongs essentially to the Later Bronze Age, and some of the vases have a base-ring and other features which suggest that they are local imitations of other fabrics, and perhaps of originals in metal or other material more precious and durable than clay.

386. Jug with Pinched Lip and Pointed Body. This is one of the commonest forms. It is made of coarse greenish-white clay, without the use of the wheel, and the outside has been cut to a point with a knife. Occasionally such jugs have one or two bands or dashes of poor black paint. H. $6\frac{5}{8}$ in.

387-388. Rattles, of the same form as 386, but with rather more black paint. They look like small jugs at first sight, but the neck is closed by a bird-like face, and there is no spout; as they always contain a small loose pebble, it is probable that they were intended as children's rattles. Hs. $3\frac{3}{4}$ in., $3\frac{1}{2}$ in.

389. Fish-shaped Vase, made of almost exactly the same clay as the pointed jug 386. L. $10\frac{7}{8}$ in. Doell, xvi, 18, 4034; Cyprus, Pl. VIII. H, 812.

390. Ovoid Jug, in another White Fabric, which imitates the

Wall Case 11

Wheelmade Ware of Fabric vii. It has a small characteristic foot, and the same narrow neck as the ordinary bottles of that fabric, but the body is divided into two lobes by a horizontal groove round its middle. H. $7\frac{5}{8}$ in.

386

392

387

391-2. Figures of Bulls in similar clay; a little modelled about the head in a style which resembles the contemporary Late Minoan art of Crete. 391 has bands of coarse black paint; 392 reddish paint, and crescent-shaped impressions to render the hair on the forehead. Compare the bull-vases in Base-Ring Ware 333-7 in Wall-Case 9, and the female figures 2009-13 in the Collections of Terracotta. Hs. $6\frac{1}{4}$ in.,

393. Female Figure (upper part only). This represents a notable fabric characteristic of the latest phase of the Bronze Age, in which vases also were made, though none are included in this Collection. The clay is smooth and reddish, of a peculiar sticky texture; and it is decorated with two kinds of paint, black and red. The red paint has already made its appearance in Fabric iv, and will become prominent in the Graeco-Phoenician Period. H. $4\frac{1}{16}$ in.

## FABRIC X. CYPRIOTE HANDMADE BUCCHERO WARE

Wall Case 11

This name is conveniently applied to a class of vases made of black clay, in forms imitated from metal prototypes, like those of the Bucchero Wares of Etruria and other parts of Europe. The clay is intended to be black or dark grey throughout, though occasionally it burns to a dull red when over-fired. This Bucchero Ware appears first in Cyprus during the period of Aegean influence. It is not found on the Syrian coast or in Egypt, and probably represents one of the arts introduced by the Aegean colonists. The earliest examples are built by hand, and the external decoration, of rough vertical grooves, gores, or gadroons, is likewise effected wholly by hand, or with very simple tools. Later varieties are wheelmade, and pass on into the Early Iron Age fabric of Wheelmade Bucchero, which is shown in Wall-Case 13.

394-9. Globular Jugs are the commonest forms: they all have the body ribbed or gadrooned to imitate metalwork, but usually not quite vertically, through hasty workmanship: this, though probably unintentional, gives a pleasing twisted effect. There is often a well-marked collar, representing a metallic junction of neck and shoulder.

394-5 are of the standard fabric, in dark grey clay, and have a characteristic cylindrical neck and narrow metallic-looking rim like a smoke-stack. (See p. 61.)

396-7, in a different clay with dark burnished surface, which is inclined to flake, have a shorter and wider neck, and wider ribbing rendered by prominent ribs of applied clay.

398-9 are in a pasty clay of lighter colour, more akin to that of the Coarse White Wares of Fabric ix: 398 repeats the form of 394; and 399 that of 395. Ds. $7\frac{3}{16}$ in.— $2\frac{3}{4}$ in.

[400-416. Native Imitations of Cypro-Mycenaean Ware (Fabric xii) are described on p. 51 with the larger vases, 453 ff., of the same style in Floor-Case III, and in succession to the Cypro-Mycenaean vases of Fabric xi which they imitate.]

## FABRIC XI. CYPRO-MYCENAEAN WARE

COMPARE FLOOR-CASE III, NORTH SIDE, NOS. 435-452

Wall Case 12 lower part

Down to the middle of the second millennium, Cyprus seems to have experienced very little contact with the rest of the Mediterranean world; but during the period of enterprise and exploration

Wall Case 12

which followed the fall of the Minoan Empire of Knossos in Crete (about 1400 B. C.), "Late Minoan" or "Mycenaean" colonies were planted in Cyprus, as on many other coast-regions of the Mediterranean, from Palestine to Sicily. An approximate date is given by the similarity between the earliest phases of style which are common in Cyprus, and those which have been found as imported objects in the Palace of Amenhotep IV at Tell-el-Amarna in Egypt, which was built after his accession about 1380 B. C., and deserted soon after his death, about 1365 B. C. These colonies attained to great prosperity, introducing and propagating the arts and industries with which they were familiar in their Aegean homes. The pottery of these colonists is characterized by a very fine cream-coloured clay, and by the use of highly glazed paint, which may be black or dark brown, but more commonly has been burned to bright tints of orange and red. The ornament of the commoner vases is simple and characteristic. The lower part of the body has broad bands interspersed with groups of narrow bands, applied mechanically while the vase was on the wheel. The narrow bands were often executed with a multiple brush, such as was already familiar in Cyprus: see 280 above. On the upper part or shoulder a broad zone is left to be decorated with simple patterns drawn freehand. The commonest are conventional flowers (423, 424, 426), which are simplified survivals from the "Palace Style" of Late Minoan Crete, and are further reduced to geometrical outlines, which in their turn are compiled into rich schemes of basketry (418, 419, 420, 427, 431, 434), or filled in with solid colour (425). The vases are all wheelmade, and their symmetrical forms consequently offer strong contrast with the wayward modelling of the native handicraftsmen. The commonest forms are these:

418

424

417-420. Piriform Vases, with pearshaped body, low wide neck, and three small handles on the shoulder. Hs. $6\frac{3}{8}$ in.— $3\frac{7}{8}$ in

421-422. Pyxides, with upright sides and neck and three handles like the piriform vases. Hs. 3 in., $3\frac{1}{4}$ in. Wall Case 12

423-425. "False- necked" or "Stirrup-handled" Vases, with piriform body, tall (423) or short (424-5), and supplementary "false-neck" at one side, while the proper neck of the vessel is closed by the stirrup-shaped handle which crosses it. Note the characteristic body-ornament of grouped broad and narrow bands. Hs. $6\frac{7}{16}$ in.— $4\frac{9}{16}$ in.

426-428. Narrow-necked Vases, with similar body and handles, but with the true neck prolonged above, and left open. Hs. $4\frac{1}{2}$ in., $4\frac{1}{2}$ in., 5 in.

429. Plain-lipped Jug, with one handle. H. $3\frac{15}{16}$ in.

430-432. Beak-spouted Jugs, inheriting their form from the old gourd types, but translated now into wheelmade symmetry. Hs. $3\frac{1}{2}$ in., $2\frac{3}{4}$ in., $2\frac{3}{8}$ in.,

433-434. Open Cups, with narrow base, and one handle. Note that 434 has, below the handle, an incised character $\frac{1}{11}$, which may belong to an early stage of Cypriote writing. Ds. $1\frac{5}{8}$ in., 5 in.

434

The popularity of miniature vases in this style is shown by 430-433; but the small size of the majority of the "false-necked" vases, and similar types, is probably due to their destination as toilet-furniture, to hold ointment or perfume. In this respect they fulfil the same function as the aryballoi and lekythoi of the Later Iron Age, of which 1716-23 are examples in Floor Case IX, B.

Much larger and more elaborate examples of Mycenaean fabric are, however, found occasionally, and show by the peculiarities of their form and decoration that they represent a local "Cypro-Mycenaean" fabric with a well-marked style of its own. These are shown on the north side of Floor-Case III.

435. Deep Bowl, with low neck bearing on each side a conventional scroll-design, enclosing two fishes and several motives characteristic of the transition from Mycenaean to geometrical art; concentric semicircles, latticed lozenges, groups of parallel lines, accompanied by lateral excrescences of

435

Floor Case III North Side

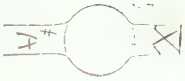
Floor Case III North Side

black paint. Some of the peculiarities of the draughtsmanship are repeated on native imitations from Lachish and other sites on the Palestine coast. The body of the vase is wholly covered with the customary reddish-brown paint. The designs have unfortunately been repainted in a dull pigment like that of the next period; they are, however, certainly ancient, and all the old lines can be traced beneath the restorations. H. 8½ in.

436, 437. Amphorai, with piriform body, wide neck, and two vertical handles; the neck of each is completely covered with black glaze paint, somewhat red-fired, especially 437; while the body has plain bands below. The principal zone or frieze, on the shoulder, is filled with chariots, horses, human figures, and trees (437) or plant-ornaments (436) in the background. The drawing is of the childish, unskilful kind, which is characteristic of the "Third Late Minoan" period in Crete, and of the later tombs at Mycenae. Many similar vases, found in the British Museum's excavations at Enkomi near Salamis, show that these chariot scenes were very popular in Cyprus, and that their style has many minor peculiarities which mark it as a local Cypriote school, derived from that of Late Minoan Crete, and probably to be dated about 1350 B. C. Hs. $14\frac{5}{16}$ in., 16½ in. Cyprus, p. 247, 268 (437, 436); Perrot, fig. 525 (437). II, 851-854.

436

438-43. "False-necked" Vases. The fine example 438 is unusually large, with characteristic ornament of grouped bands as on 423-425 in Wall-Case 12. The shoulder zone,


Floor Case III

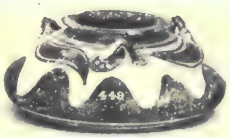
however, is plain. On the handle are incised symbols probably of an early phase of the Cypriote script. It is discussed with other inscriptions in the Appendix. 439-443 are of more ordinary sizes (like 423-425 in Wall-Case 12), with degenerate floral designs. Hs. 15 in. — $3\frac{1}{2}$ in.

442

445

446

448


449

450

444-446. Globular Bottles, with narrow neck issuing between two vertical handles, like 426-428 in Wall-Case 12; 444 has conventional flowers; 445, concentric circles, and 446, close spirals, drawn vertically on each side of the vase, as if it were a globular flask, a scheme of ornament which becomes very popular on jugs and flasks of the Early Iron Age (see Wall-Cases 17-22, and particularly the note on 625 in Wall-Case 18). Hs. 3 in., $5\frac{1}{8}$ in., $7\frac{5}{8}$ in.

447-448. Piriform Vases, like 417-420. On the shoulder of 447 is a scale pattern, very common in this style, and probably the prototype of that on the White Slip Ware bowl 310 in Floor-Case II: on 448 is a row of detached spirals with recurved ends, as on the cup 450. Hs. $7\frac{3}{8}$ in., $6\frac{5}{16}$ in.

Floor Case III

449. Pyxis, with flattened body and three handles on the shoulder like 421-422, and the piriform vases 417-20. The ornament of waves and flamboyant leaves in solid black is rather earlier than that of most of the Cypriote examples of this style and belongs to the "Palace Style" of Knossos, in the Second Late Minoan period, about 1500-1400 B. C. H. $2\frac{7}{8}$ in.

450-451. Open Cups, with one handle, like 433-434: on 450 is the same spiral ornament as on 448; on 451 angular lines forming a degenerate floral ornament (compare 434 in Wall-Case 12). Hs. $1\frac{3}{4}$ in., $1\frac{5}{16}$ in. II, 773 (451).

452. Three-Handled Amphora, with piriform body, but high neck: between the three handles are panels of geometric ornament, premonitory of the change of style which closes this period. H. $8\frac{5}{8}$ in.

## FABRIC XII. NATIVE IMITATIONS OF MYCENAEAN WARES

Wall Case 12 upper part

In the centuries which immediately followed the Aegean colonization of Cyprus, grave disturbances in the Aegean itself, of which the great Sea Raids against Egypt from 1230 to 1195 are a symptom, caused the break-up of Late Minoan civilization, and isolated its outposts, both eastward and westward, from Sicily to Cyprus and the Syrian coast. The Cypriote colonies, had, therefore, now to carry on their arts and industries without support or inspiration from the mother-land. One result of this is the replacement of standard pot-fabrics by native imitations, more and more remote from their originals. Typical are the tomb-groups from Kouklia (old Paphos).

In these "Cypro-Mycenaean" fabrics the clay is less smooth and glossy, the paint becomes dull, like that of the old native White Painted Ware, and the forms awkward and heavy. The painted ornament, like the forms of the vases, passes gradually away from the free curvilinear art of the Aegean settlers into the geometrical style of the Early Iron Age (Wall-Cases 14-17). For example, the fine "running spiral" which is characteristic of Aegean art is reduced either to detached groups of concentric circles or to a mere wavy line (400-404, 406), which has a very long subsequent history in Cypriote pottery. Similarly the floral ornaments, already degraded (425, 427, 431) pass over into elaborately intersected triangles (411-415). Compare 453-456, 460, in Floor-Case III.

400-404. Deep Bowls, with rims flaring (400, 402), or upright (401, 403, 404), and small horizontal handles. The double handle, modelled as the head and horns of an ibex (403), the principal wild animal of the island, is characteristic and probably reminiscent of metalwork: so also is the miniature bowl perched on one handle of 400, a revival of the old native playfulness, which is seen more clearly still in the next group. Hs. $6\frac{1}{4}$ in.—$4\frac{3}{4}$ in. Wall Case 12

400

403

410

412

413

416

405-411. Fantastic and Composite Vases, imitating vessels of cow's horn (405, 406), or turned wood (407, 408), or composed, like 409, of three lentoid flasks joined face to face; 410 is probably the body of a model chariot like that figured in Perrot, fig. 524; compare British Museum Vases, No. C 1004. 411 represents a popular variety of animal-shaped vase. In this period such vases almost always represent either horses, wild goats, or water-birds: the cattle and deer of the old White Painted Ware 200-225 are unusual now. Hs. $8\frac{7}{8}$ in. $4\frac{1}{2}$ in.

412-414. False-necked Vases of heavier form than the standard forms 423-425, but often elaborately painted, with schemes of triangles and chevrons, the last descendants of the lilies and iris-flowers of the Second Late Minoan style. Hs. $6\frac{1}{2}$ in., $5\frac{5}{8}$ in., $4\frac{11}{16}$ in. H, 778 (413.)

Wall Case 12

415. Lentoid Flask, like those which compose the fantastic vase 409, with a characteristic trumpet-shaped rim, restored in this example. Compare the large amphorai of the next period 501-503 in Floor-Case IV. H. $6\frac{5}{8}$ in.

416. Globular Bottle with two horizontal handles set low down, and flaring lip. Note the characteristic ornament of concentric semicircles, intersected triangles, and wavy lines. H. $5\frac{9}{16}$ in.

With these examples, of average size and workmanship, should be compared the larger and more elaborately decorated series 453-460 on the south side of Floor-Case III, and also the fantastic and zoömorphic vases of the Transitional Period or Earliest Iron Age, which are shown in Wall-Case 14. The transition indeed is without break in this department.

Floor Case III

453-455. "False-necked" Vases, all decorated on the shoulders (like 412-414) with triangles, very elaborately filled with different kinds of linear shading, and occasionally with sections of solid black also. Hs. $9\frac{9}{16}$ in., $10\frac{1}{8}$ in., $5\frac{1}{2}$ in.

456. Fantastic Vase, with flattened body, on three feet, with a horse-head spout at one side. The handle and roof of the vase are decorated with small birds modelled in the round; and the body is painted with wavy lines and concentric triangles. H. $6\frac{1}{4}$ in.

457. One-handled Jug, like 429; with the usual body-bands below: on the shoulder is a common perversion of a Mycenaean flower-design. H. $6\frac{1}{16}$ in.

458. Kylix, or drinking-cup, on a high foot. It imitates a form which is characteristic of the standard, but is heavier and coarsely proportioned. It has the customary ornament of broad bands, and groups of narrow lines, with a body zone divided into three panels by vertical lines, with accessory ornaments: the central panel contains a single latticed lozenge. Compare the later and still more degenerate example 516 in Wall-Case 14. H. $6\frac{9}{16}$ in.

459. Open Bowl, with a binding ornament on the rim, and concentric triangles like those on 453-455, but provided with a solid black centre. H. $4\frac{1}{8}$ in.

460. Amphora, with ovoid body, clumsy funnel-shaped neck, and two horizontal handles set rather low down. Elaborate

triangles form the principal shoulder-ornament, with wavy lines like 400-404, on the body zone and on the neck. The almost complete blackening of the neck recalls that of vases

Floor Case III

450

454

457

458

460

459

of standard style, 436-437, 452, and leads on to the black-necked amphorai of the Early Iron Age 501-507, in Floor-Case IV. H. 16 9/16 in.

# POTTERY OF THE EARLY IRON AGE

## ABOUT 1200-500 B. C.

WALL-CASES 13-20 AND FLOOR-CASES IV-VIII

AS HAS been already noted (cf. pp. 9 and XXXI ff.) the Early Iron Age opens with a period of gradual transition from the Mycenaean or Later Bronze Age culture. The phase in which iron gradually supersedes bronze as the customary metal for weapons corresponds approximately with that in which the use of the potter's wheel became universal in Cyprus, and finally displaced the old handmade fabrics.

The wheelmade pottery of the Early Iron Age falls easily into three principal groups of fabrics.

In the first or Bucchero group (Fabrics xiii-xv) the clay is of a strong colour all through, usually either black or red, and the decoration is effected by modelling: imitations of the true Bucchero fabrics, and intermediates between these and the next group, are conveniently considered in connection with the standard types by which they were suggested. This Bucchero group gradually disappears in the course of the Early Iron Age, and was entirely superseded before the sixth century.

In the second or White Painted group (Fabric xvi) the clay is creamy-white, like that of the Cypro-Mycenaean Fabric xii, and the ornament is painted in black; often enhanced by the use of red, and very rarely of other colours also.

In the third or Red Painted group (Fabric xvii), which runs throughout the period side by side with the White Painted Ware of Fabric xvi, the clay either is (or was intended to be) deep red, and the decoration is in black, to which white details are added sometimes.

### FABRICS XIII-XV. CYPRIOTE BUCCHERO WARES

Wall Case 13

This name is conveniently applied to a class of vases made of black clay, in forms imitated from metal prototypes, like those of the

Wall Case 13

Bucchero wares of Etruria and other parts of Europe. The clay is black or dark grey throughout, but occasionally burns red when over-fired.

Bucchero Ware appears first in Cyprus in the Later Bronze Age (p.45), during the period of Aegean influence. It is not found on the Syrian coast or in Egypt, and probably represents one of the arts introduced by the Mycenaean colonists. The earliest examples are built by hand, and the external decoration of rough vertical grooves, gores, or gadroons, is likewise effected wholly by hand, or with very simple tools. Later varieties are wheelmade, and pass on into the Early Iron Age fabrics of Bucchero, which are shown in Wall-Case 13. In the early part of the Iron Age these fabrics become common, and the principal varieties deserve to be classified separately.

## FABRIC XIII. BLACK BUCCHERO WARES

These wares agree in their intention to produce vases of forms imitated from metal, with a black or purple-grey surface like that of tarnished bronze or silver. But they produced this effect by different means; and as usual the practice of these different methods distracted attention from their original aim, and introduced decorative experiments which were really inconsistent with it. Sooner or later, the vase-painter's instinct asserted itself in a "painted style."

### (*a*) TRUE BUCCHERO, WITH CLAY DARK-COLOURED THROUGHOUT

The earliest fabric of Cypriote Bucchero, which belongs to the Later Bronze Age, and is handmade, has been already described as Fabric xi; it is represented by 394-9 in Wall-Case 11. In the Transitional Period of the Earliest Iron Age, this passes over into a wheelmade fabric, in which the clay is still of the same colour all through, and there is no surface-covering or slip. Later fabrics of self-coloured clay which probably preserve this Bucchero tradition are represented by 480-98 below.

### (*b*) IMITATED BUCCHERO, OF LIGHT CLAY, UNDER A DARK SLIP. 461-5: 485-8

The primitive self-coloured fabric, above described, was, however, superseded in the Transitional Period by "black-coated" imitations

Wall Case 13

in which the clay is of the common cream-colour, and the black surface is rendered by a dark slip. The true character of the clay appears in 485, 486, 488 where it is exposed inside the neck. The vases of this fabric are all wheelmade, and are usually much larger than those of the primitive group. Smaller vases are, however, still fairly common: for example, the spout-jug (485), the oinochoë (486), the amphora (487), and the krater-amphora (488), shown with other small vases in the lower part of Wall-Case 13. The principal forms, which are common to this and the following group (*c*) of "painted Bucchero," are as follows:

461

463

464

461. Oinochoë, with pinched lip, ovoid body, and usually a distinct, well-modelled foot. H. 11 in.

462-3. Amphorai, with narrow neck, body like that of the oinochoë 461, and two handles, which are usually surmounted by a small horn or knob. These "horned" handles are a survival from the Late Bronze Age, and are highly developed on the flat plates of the next group, 469-70, and on the contemporary plates of the White Painted Ware 560-3 in Wall-Case 16. Hs. $11\frac{1}{2}$ in., $9\frac{3}{4}$ in.

464-5. "Krater-amphorai," commonly called "kraters" in Cyprus, with wide mouth, and vertical handles from rim to shoulder. They stand sometimes on a low foot, 465; sometimes on a high one, 464. On one handle of 465 is a small bowl, as in the Cypro-Mycenaean vase 400 in Wall-Case 12. Hs. $9\frac{7}{8}$ in., 8 in.

### (*c*) PAINTED BUCCHERO, OF LIGHT CLAY, PARTIALLY BLACKENED, WITH PAINTED ORNAMENTS, 466-470

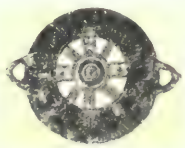
Wall Case 13

Developed out of this "black-coated" fabric is a peculiar variety in which the black coating and grooved modelling are only applied to part of the vase; while other parts, where the natural light-coloured clay is exposed, are painted with panels or zones of geometrical designs in dull black; occasionally also in the same dull red as has already been noted in the Late Mycenaean variety 393 in Wall-Case 11. The principal stages by which this new treatment gains ground are illustrated by studying these vases in the following order; 466, 469-70, 467-8. In the last-named, the black surface is reduced to a minimum; and the Black Bucchero style is seen passing rapidly into a merely black-banded variety of Painted White Ware (Fabric xvi), such as is represented by 501-7 in Floor-Case IV.

466. KRATER-AMPHORA, with grooved surface like 461-2, and black slip on the lower part of the body, while the shoulder, neck, and handles are left white, and painted geometrically. The handles are modelled to represent the head of a wild goat, like the handles on 403 in Wall-Case 12. H. $8\frac{9}{16}$ in.

467-8. OINOCHOAI, showing a further departure from the original type, since they have no grooving at all. Parts of the vase are simply covered with a black coating, but this coating is of exactly the same composition as the paint employed to decorate the parts which are left white. The ornaments are all of the triangular forms characteristic of the Cypro-Mycenaean fabric 400-16 in Wall-Case 12. H. $9\frac{13}{16}$ in., $6\frac{13}{16}$ in.

469-70. FLAT PLATES, with their sides grooved and covered like their horned handles, with black slip. Within the flat bottom, however, they have no slip, but geometrical patterns are painted in black and red on the white clay. This elaborate decoration of the bottom is explained, if we remember that such plates were doubtless intended to be hung on the wall when not in use; their inside is usually quite plain. Compare the plates of White Ware of the same period, 559-564, in Wall-Case 16, and of Red Ware, 857, in Wall-Case 25. Ds. $8\frac{1}{2}$ in., $9\frac{1}{4}$ in.



469

## FABRIC XIV. RED BUCCHERO FABRICS

Wall Case 13

Side by side with the later stages of the Black Bucchero fabrics there occurs in Cyprus a well-defined group of what may be conveniently described as Red Bucchero Wares. They range in time from the beginning of the Iron Age — where they succeed the Wheelmade Red Ware of the Later Bronze Age (Fabric vii in Wall-Case 11) — down to the eighth or seventh century, by which time they appear to have been as completely superseded by the Painted Red Ware 801-927 (Fabric xvii in Wall-Cases 24, 25, 26 and Floor-Case VII) as the Black Bucchero by the Painted White Ware, 501-800 (Fabric xvi in Wall-Cases 14-23, and Floor-Cases IV-VI, VIII).

### (*a*) TRUE BUCCHERO WITH RED CLAY THROUGHOUT, 471-478

The Red Bucchero Ware, like the Black, includes several varieties. The standard fabric has a bright red clay of the same colour throughout, capable of receiving a high polish. It is rendered into a very characteristic series of forms, to which should be added the large amphorai 920-1 in Floor-Case VII.

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471-3. OINOCHOAI with ovoid body, long trumpet-shaped neck, and pinched lip. Occasionally, as in 473, this form has its body pinched together into a flat ring shape about a horizontal axis. H. 9½ in. H, 982 (473)

474-475. Oinochoai, with the neck narrower instead of wider above, recalling a well-known bronze type (4919) in the Collection of Bronzes: on 474 is an inscription 𐊍 𐊀 𐊋 𐊓 apparently which is discussed with other inscriptions in the Appendix. Hs. $6\frac{3}{4}$ in., $9\frac{3}{8}$ in. Wall Case 13

476-478. Handle-ridge Jugs, with characteristic body of an angular pear shape; the neck has a slight ridge where the handle joins it, and the rim is either very broad and flat (476, 477), or else trumpet-shaped (478). This type with its "handle-ridge" recalls one of the commonest forms in the Base-Ring Fabric of the Later Bronze Age (338-345 in Wall-Case 10); and itself persists until the later Graeco-Phoenician period. The significance of this survival will be discussed more in detail under 643 ff. in Wall-Case 19. Hs. $9\frac{3}{4}$ in.—$6\frac{1}{2}$ in.

### (*b*) Red Bucchero fabric with painted ornaments on a lighter clay, 479-484

Side by side with the standard Red Bucchero, there are found a few intermediates passing from this towards the Painted Red Wares of Fabric xvii.

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479-481. Handle-ridge Jugs, with the characteristic flat rim already noted (476 ff.), but globular body. Its clay, which is light-coloured, is exposed on the neck, and has the same black and red paint as the flat plates, 469, 470. The rest of the body, however, as well as the broad rim, is coated with a bright red slip like that of the Red Bucchero, and has been carefully polished in imitation of it. On the under side of 480 and on the red surface of 481 are incised inscriptions in the Cypriote syllabic writing 𐊍 𐊀 𐊋 𐊓 and on 479 an inscription in Phoenician characters 𐤀𐤌𐤍𐤉𐤀

Wall Case 13

These are discussed with other inscriptions of the same classes in the Appendix. Hs. $5\frac{3}{16}$ in., $6\frac{1}{8}$ in., $5\frac{1}{4}$ in.

482-3. KRATERS, or wide-mouthed amphorai, with vertical handles. On 482 we have an imitation in the Red Bucchero of the grooved body and wide neck of the Black Bucchero style: there is not yet, however, any paint even on the parts of the vase which are not grooved. In 483, the grooving of the body is careless and unmeaning, and the smooth parts — shoulder, neck, and handles — are decorated with the ordinary black paint of the Painted Red Ware (Fabric xvii in Wall-Cases 24-26). Hs. $5\frac{1}{4}$ in., $5\frac{3}{8}$ in.

484. OINOCHOË, showing complete intermixture of the Black and Red styles. The clay is light-coloured; the lower part is painted black and roughly grooved, while the upper part is painted red, and decorated with black and white paint, like the later varieties of the Painted Red Ware (compare 913-6 in Wall-Case 25). This vase is probably not much earlier than the fifth century B. C., and marks the last vanishing stages of the Red Bucchero style.

485-8 are small vases of Fabric xiii (*b*) placed here for convenience, but described on p. 55, under that heading. Hs. 5 in.—$4\frac{3}{4}$ in.

## FABRIC XV. GREY WARES AKIN TO BUCCHERO

Other fabrics of unpainted grey or black clay, belonging to the Early Iron Age, either imitate the forms of the Cypriote Bucchero, or of the Red Painted Ware of Fabric xvii, or copy independently, like the Bucchero itself, from originals in metal. H. $6\frac{3}{4}$ in.

489. OINOCHOË of graceful form, with distinct foot, ovoid body, slender tapering neck, and voluminous trefoil lip; the handle was flat, but is missing. The clay is dark and tough, and there is a dense sooty-grey slip. On the shoulder are concentric triangles, incised before the black slip was applied. At the junction of shoulder and neck is a well-marked ridge, suggesting a metallic original. This fabric is very rare, but seems to be native, and to belong to the Transitional Period of the Early Iron Age.

490. OINOCHOË of pale grey clay, slightly burnished, with the grooving imitated by incised lines. H. 4 in.

491-4. Miniature Vases of pale grey clay, not burnished, and closely following the characteristic forms of the Red Painted Ware 801 ff. in Wall-Cases 24-26; oinochoai 491-2, flat-rimmed jug 493, and wide-mouthed krater-amphora 494. Wall Case 13

485

496

394

495-6. Bowls with Lotos Handles boldly modelled in imitation of those on bowls of bronze such as 4914-15 in the Collection of Bronzes: 495 is in the same grey clay as 491-4; 496 is an imitation in a reddish clay with a poor black slip. Ds. $2\frac{1}{8}$ in., $4\frac{3}{8}$ in.

497. Oinochoë of the long-necked form 471-3, characteristic of Fabric xiv; but in a grey clay rather darker than 491-5. H. $5\frac{5}{16}$ in.

498. Oinochoë of a form resembling 497, in a rare and finely polished fabric of quite black clay. The form occurs in the sixth century, both in clay and bronze, but this example may well be earlier, to judge from its fabric and handling. H. $4\frac{1}{4}$ in.

499. Deep Bowl with upright sides and moulded surfaces, in a light clay with coarse black slip. Its date is uncertain. H. $2\frac{7}{8}$ in.

500. Pilgrim-bottle, of coarse and unusual fabric, with relief-modelled surface and thick black slip on light-coloured clay, of quite uncertain date. Colonna-Ceccaldi, Monuments, Pl. xxix, 29. H. $5\frac{3}{4}$ in.

## FABRIC XVI. WHITE PAINTED WARE

This is by far the commonest and most characteristic fabric of pottery in Cyprus throughout the Iron Age. In the course of nearly eight centuries, from before 1000 B. C. till after 300 B. C., its main features of technique and form remain essentially the same, and it is often difficult to assign more than an approximate date to individual examples on the sole ground of style. Within this long period, however, certain changes of fashion, both in the forms of the vases, and in their painted decoration, are easily recognized; and their general sequence has been ascertained by the agreement of observations on all the principal sites.

From 417-34, 435-52 (in Wall-Case 12, and on the south side of Floor-Case III) it is already clear how Fabric xi, the wheelmade and glaze-painted pottery of the Mycenaean settlers, degenerated into the Cypro-Mycenaean Fabric xii, when these colonies were isolated at the close of the Late Minoan Age. With this Fabric xii, the White Painted Wares of the Iron Age stand in intimate relationship; and it is partly for this reason that the name "Transitional" is applied to the early period of the Iron Age.

The name "Graeco-Phoenician," which has been frequently given to the whole of the Iron Age culture of Cyprus, expresses the current belief that throughout this long period Cyprus was an object of constant rivalry and competition between Greek and Phoenician adventurers. It does not, however, do justice to the fact that the so-called "Graeco-Phoenician" style was developed and attained all its characteristic features in circumstances of isolation; and that both its Phoenician and its Greek elements are secondary and late. The art of Cyprus in the Iron Age is, in fact, neither Greek nor Phoenician essentially. It borrows something from both, but in its earlier and formative stages its quality has been well described as "Sub-Mycenaean"; that is to say, it combines copious survivals of Cypro-Mycenaean tradition with an increasing inability to practise curvilinear design, and frequent resort to purely geometrical motives. These, though in part due to the new "geometric" art which characterizes the Early Iron Age in most Greek lands, between 1000 and 700 B. C., are yet in part also a native inheritance from the stiff basketry-ornaments of the Middle Bronze Age, and particularly from the Painted White Wares of Fabric iii (Wall-Cases 5, 6, 7).

The general course of development, which is complicated and in

parts still obscure, can be best illustrated by subdividing the culture, which in other parts of the Mediterranean and European world is known as that of the Early Iron Age, into three principal periods: Early, Middle, and Late. The Early period is Transitional from Cypro-Mycenaean freehand and curvilinear art to purely mechanical and, for the most part, rectilinear ornament. In the Middle period, the decoration is purely Geometrical, and an approximate date is suggested by its rare loans from the geometrical art of the Northwest. The Late period is that in which foreign influences reappear, at first predominantly Oriental, but later also Hellenic. It is this later period which alone is accurately described as "Graeco-Phoenician" in the present state of our knowledge. Strictly speaking, this period, in which foreign influences predominate, is prolonged into historic times; but since a fairly clear line can be drawn between an earlier phase, in which the new suggestions are assimilated by the Cypriote craftsmen, and a later one when imported objects, mostly Greek, compete with and at last overwhelm the native industries, it suits the locality, and is also in accordance with usage in other regions, to close the "Early Iron Age," in an archaeological sense, at this crisis, and assign all the period of competitive decadence to a "Hellenic," or fully historic Age. The manifold development of forms and ornaments is best studied by grouping typical vases in series, each illustrating a single aspect or feature, and treating these in the order in which each mark of progress appears. The series exhibited in Wall-Cases 14-22, and Floor-Cases IV-VII, IX, may accordingly be subdivided as follows, to supplement the more summary classification on p. 54, above.

EARLY OR TRANSITIONAL PERIOD

(a) Early Forms with Cypro-Mycenaean and Pre-Mycenaean survivals. 501-504.

MIDDLE OR GEOMETRICAL PERIOD

(b) Vases with geometrical panel decoration. 505-7.
(c) Vases with "plain-bodied" schemes of decoration. 508-9.
(d) Vases with "concentric circle" ornament. 600-7.
(e) Vases with fully developed geometrical decoration. 608-16.
(f) Flasks and Barrel-Jugs. 617-42.
(g) Handle-Ridge Jugs, and other Miniature Vases. 643-64.

LATE OR GRAECO-PHOENICIAN PERIOD OF MIXED ORIENTAL INFLUENCES

(h) Vases with panels and friezes enriched with lotos ornament. 665-702.

(i) Oinochoai with "vertical-circle" ornament, sometimes similarly enriched. 703-20.

(j) Oinochoai of "plain body" type, decorated with birds and animals. 721-40.

(k) Other symptoms of Oriental influences; vases with blue paint and polychrome. 741-50.

(l) Vases with fully-formed pictorial designs. 751-75.

HELLENIC AGE: EARLY OR HELLENIC PERIOD

(m) Coarse and degenerate varieties, sometimes influenced by Hellenic ornament, 776-800.

It should be remembered, however, that in a mixed style such as that of the White Painted Ware, most vases illustrate more than one aspect, and are available to supplement other series than that in which they are actually described; also, that the chronological range of Red Painted Ware of Fabric xvii, in Wall-Cases 24-26, is almost as great as that of Fabric xvi, and that on many points its progress, though simpler, offers instructive commentary on that of the richer and more varied White Ware.

As the course of development is complex, and the relative date of the different groups often obscure, the subdivision of the Early Iron Age to which each group chiefly belongs is only indicated approximately in what follows. Each group, however, may be regarded as coming into vogue approximately in the order given here.

(a) EARLY FORMS, WITH MYCENAEAN AND PRE-MYCENAEAN SURVIVALS, 501-594

The Transition from Mycenaean or Cypro-Mycenaean forms such as 400 ff., 453 ff. in Wall-Case 12 and Floor-Case III to the next subsequent phase of White Painted Ware is, as already noted, gradual. The only turning-point of importance is furnished, not by the pottery at all, but by the weapons, which rather suddenly substitute iron for bronze as their principal material. The significance of this is discussed in the Introduction (p. xxxi ff) and in the

account of the Collection of Bronzes; see in particular the swords (4725-6) which may belong to this period of transition. The tombs of this phase are best studied in the small cemetery of Kouklia close to Paphos, and in a series of objects presented by Cesnola to the Royal Museum of Turin which are described as obtained by excavation at a place near Larnaca, called Dades. A few tombs of the same phase have been excavated at Amathus, and the contents of a very fine one, now in the Grassi Museum at Leipzig, are published in *Liverpool Annals of Archaeology*, Vol. III. Tomb-groups from Katydata-Linu near ancient Soli, now in the Berlin Museum, are only slightly later. The principal forms which characterize this earliest phase are as follows:

501-7. LARGE AMPHORAI, with purely geometrical ornament. Floor Case IV

The ovoid body and somewhat funnel-shaped neck of 501 are derived from a Cypro-Mycenaean type. The neck is almost entirely covered with the broad and narrow black bands, already noted on the prototypes 423, 438, 458, and enriched with a series of latticed lozenges, like those of the Painted White Ware of the Bronze Age, but so heavily drawn that the ornament appears, at first sight, to be in white on a black ground. On the shoulder are latticed triangles and rectangular panels, separated by groups of parallel and wavy lines. These panels are the beginning of a style of panel decoration which becomes very popular later. They are filled with lozenges, containing latticed chequers, as on the cup 458 in Floor-Case III. The outlines of the lozenges sometimes cross one another at the angles, so as to form small triangles of solid black; a trick which is often repeated, with exaggerations, in vases of slightly later date. The small projection at the base of the neck on each side of the vase recalls the decorative "string-holes" of the Bronze Age pottery; see, for example, 34 in Wall-Case 2, and 155, 156, 160 ff., in Wall-Case 4; compare also the horns which decorate many vases of this period; for example, 504-506 in this Floor-Case, and 462 in Wall-Case 13. 502-503 are of almost exactly the same style as 501; in 502 there is only one panel on each side of the body, and the

501

swastika 卍 appears as an accessory ornament, as on 595-7 in Wall-Case 17. II, 863, 861 (502, 503).

Wall Case 17

504-505 show these large vases in a slightly later phase of development. The body is heavier in form, the neck is shorter, and the rim, instead of being thin and finely-shaped, has the appearance of being turned back upon the neck in a heavy roll of clay, painted with a simple zigzag pattern. The neck and body have the customary broad bands and groups of vertical "panel-lines." The panels contain alternately: (a) rude geometrical trees, with pairs of concentric circles (compare 600-7 below) in the field between them; (b) a latticed lozenge, of which the angles are overshot as described above so as to form large triangles: those at the sides are filled with solid black, and those at top and bottom with lattice work. The shoulder zone has no ornament at all, and the body only the characteristic "wavy line."

506 has the latticed lozenges and triangles replaced by vertical latticed bands, dividing each zone into a number of empty panels. On the zone between the handles there are no panels, but in their place the characteristic wavy lines already noted.

507, a smaller and very common variety of the same type, reduces the neck ornament to the simple scheme of broad and narrow bands. Hs. 2 ft. $4\frac{3}{8}$ in. — $4\frac{1}{8}$ in. Cyprus, p. 65 (505). II, 866, 867 (504, 505).

Wall Case 14

The same survival of Cypro-Mycenaean traditions is well seen in the large series of early types shown in Wall-Cases 14-15. The most important innovation is the use of a dull red paint, either to fill interspaces in black designs, or independently for broad bands on the body. This red paint is identical with that already noted on a rare variety (393) of Fabric ix, which belongs to the Later Bronze Age; red is also very occasionally introduced on provincial fabrics of Aegean or Mycenaean ware like Fabric xii. But it is only in the Iron Age of Cyprus that its use becomes at all popular. The relation of the Cypriote red paint to that on the geometrically decorated pottery of early Boeotia and of Apulia is still obscure.

508-10. Amphorai, with alternate broad bands and groups of fine lines; the characteristic wavy line is conspicuous on the body. Compare 535-8 at the top of Wall-Case 15. The subsequent history of this type of amphora is shown by 552-3,

which may probably be dated to the eighth or seventh century B. C. Hs. $16\frac{5}{8}$ in., $16\frac{15}{16}$ in., $15\frac{7}{8}$ in.

511. Bowl on High Foot, with horizontal handles, and wavy-line ornament on the body. The clumsy angular form and degenerate ornament almost completely disguise its real dependence on Cypro-Mycenaean tradition: compare, however, the vases of a less barbaric phase 400-404, in the upper part of Wall-Case 12. H. $9\frac{1}{8}$ in.

512-515. Clay Tripods, though not very common in Cyprus, are characteristic of the geometrical art of Greek lands during the Early Iron Age: they are imitated from bronze tripods like 4704, 4705. The tripod 513, painted with plants, animals, and human figures, illustrates the rude vigour, but also the extreme childishness of the pictorial art in Cyprus during this period. It shows traces of re-painting, but the main elements of the design are certainly ancient. Hs. 7 in.—$3\frac{3}{16}$ in. Cyprus, Pl. xliv (513). H, 983, 984 (512, 513).

513

516. Kylix or Drinking Cup, with geometrical ornament. This is again a clumsy copy of an old Aegean form. The Cypro-Mycenaean intermediate is 458 in Floor-Case III. H. $4\frac{7}{8}$ in.

517

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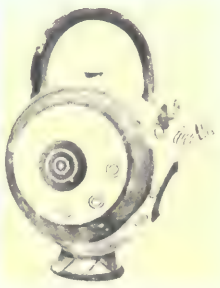

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517-19. Animal-headed Vases, with globular body on a high foot like that of kylix 516 and the bowl 511. The handle forms a loop across the upper side, as in 521 ff. below. Though

Wall Case 14

the animal's head is modelled by hand, the body and foot are wheelmade, and have the characteristic red and black bands. The later date of 510 (indicated by its "concentric-circle" ornament; compare 600-7 below) is evidence how persistent is this Cypriote love for fantastic and particularly for animal-shaped vases. Hs. $8\frac{1}{8}$ in., 8 in., $8\frac{1}{4}$ in.

II, 815 (517).

520. False-necked Vase: an angular and blundered copy of the old Cypro-Mycenaean form. The ornament is purely geometrical, and includes red paint as well as black. H. $4\frac{1}{2}$ in.

521-3. Ring-Vases, consisting of a hollow annular base, with a strap-handle, and one or more mouths, formed by miniature vases standing on the ring. These curious objects seem to originate from the ring-bodied vases of the Middle Bronze

522

Age 201-2 in Wall-Case 5, which, however, have still only one spout. By multiplication of the neck, as in 521-3, and by the addition of other small models of vases perched upon the main ring, though they do not always communicate with its cavity, a special and elaborate variant is developed in the Early Iron Age, probably to represent meat and drink offerings which formed part of the funerary ritual. To express this meaning more clearly, 521 includes also a figure of the worshipper who brings the offerings, and wears a ram's head mask. Compare the Ring-Vases in Red Painted Ware (899-902), in Wall-Case 26; the funerary groups in stone (1020, 1142 ff.) and terracotta (2116 ff.), and the masked dancers (1030 ff.). Ls. $10\frac{1}{16}$ in. — 7 in.

524-34. Animal-shaped Vases, like those of the Middle Bronze Age; a curious instance of the revival of an old native custom, when foreign influences relaxed. The style varies from rude

naturalism to an extreme convention in which the mouth of the creature is trumpet-shaped and wheelmade like an ordinary vase-neck. The commonest animals are the lion, 524, and the horse, 525-6; the latter is laden with two amphorai, and runs on four wheels. Probably some, and perhaps all, of these objects were intended as children's toys. The birds 527-

Wall Case 14

526

532

33 are usually ducks; like most of the animals, they are gaily painted with geometrical ornaments in black and red. The small bird-vase 534 is wholly wheelmade, and belongs to the rather later period in which concentric circle decoration prevails: compare 600-7 in Wall-Case 17. Ls. $12\frac{5}{8}$ in.— $3\frac{7}{8}$ in. Doell, xvi, 19, 4035 (529). II, 819 (524).

535-8. Amphorai of various early and clumsy forms, all decorated in the same mainly geometrical style as 508 ff. in Wall-Case 14. On 536 the triple handle is a characteristic experiment. Compare the large Red Ware Vases 920-2 in Floor-Case VII. Hs. $13\frac{13}{16}$ in.— $8\frac{1}{2}$ in. Cyprus, Pl. ii, top right (536).

Wall Case 15

539. Plate, painted on the under side, so as to show its ornament when suspended on a wall. This example is placed in this earliest series, because it appears to be of the local fabric of Kouklia (p. 51), which is typical for the whole group. The form, however, is that of the plates of Cypriote Bucchero fabric 469-70 in Wall-Case 13, and the large series of rather later plates 559 ff. in Wall-Case 16. D. $8\frac{9}{16}$ in.

540. Spout-Jug, with narrow neck and wheelmade trough-spout in one side. These spout-jugs, which have a long ancestry in the Earlier Bronze Age, are rare in the Mycenaean and Cypro-Mycenaean fabrics, but become commoner in the Early Iron Age. Later they give rise to many picturesque varieties with decorative spouts, 929-955, in Wall-Cases 27, 28. This example closely resembles the typical Kouklia fabric.

Wall Case 15

It is also noteworthy for the early introduction of the swastika-ornament 卐 as decorative motive: for other examples of this design see the Index s. v. swastika. H. $7\frac{1}{2}$ in.

541-2. Rectangular Trays, made in imitation of flat baskets, as is shown by their characteristic horned handles, like those of the Bucchero plates in Wall-Case 13, and the White Slip Ware of the Middle Bronze Age in Wall-Case 8. Cyprus, Pl. xlvii. Ls. $9\frac{1}{4}$ in., $5\frac{3}{8}$ in.

541

543. Hanging Bracket (?) of uncertain use, consisting of a long slab of clay, with a bull's head at the top, and a trough-shaped receptacle below. It has geometrical decoration in brilliant black and red. Similar objects in other collections have been described as lampstands. They were in any case intended to be hung on a wall, and to support some other object in their curved lower end. H. 1 ft. 3 in. H, 888

544-6. Pilgrim-Bottles or Flasks, developed from the Cypro-Mycenaean lentoid type. The remarkable annular flask 545 shows rude but vigorous sketches of animals, birds, and plants, which should be compared, on one hand, with the designs on the tripod 513 already described, and on the other, with the painted horses and birds of rather later date in Wall-Cases 21 and 23, and in Floor-Case VIII. It should also be compared with the more elaborate decorations on the silver bowls 4552 ff. in the Museum's Gold Room. The other two flasks 546, 544, show survivals of Cypro-Mycenaean ornamentation, combined in 544 with the Maltese Cross, which originates here from four black triangle-ornaments set point to point, and is characteristic of the purely geometrical style. Compare numerous examples in Wall-Case 16. Hs. $5\frac{7}{8}$ in., $10\frac{1}{8}$ in., 6 in. Cyprus, p. 333 (545).

547. Oinochoë decorated on the shoulder with reversed triangles filled in with black colour, a clear survival of Mycenaean orna-

ment (compare 425 in Wall-Case 12); note also the characteristic wavy line on the neck. H. $8\frac{1}{4}$ in. Wall Cases 15, 16

548-553. Miniature Vases are common in the tombs of the Early Iron Age, as at all other periods. The examples shown here serve to complete the series of typical forms. Note particularly the amphora 548 of almost Cypro-Mycenaean profile, with vertical handles; and the oinochoë 549, on the handle of which is a serpentine ornament quite characteristic of the Kouklia style. The commonest ornaments are still the lattice-triangle 548-550, and the wavy line 550, 551. Hs. $5\frac{3}{4}$ in. — $3\frac{3}{16}$ in.

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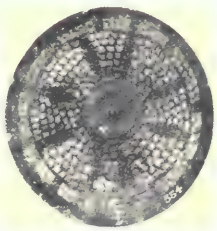


554

554, 555. Models of Shields. The outer surface of 554 shows a central spiked boss modelled in relief and painted red, to indicate metal. The shield has a scale pattern, probably intended to represent leather-work or hairy hide, and a red band representing a broad metal rim. It may also have been strengthened with rods or bands of some material running outside from boss to rim like the spikes of a wheel, if we may judge from the small figures of mounted warriors and foot soldiers in the Collection of Terracottas (2086-2102). The shield 555 shows the construction of the inside, with a transverse bar for the handle, like that of the Greek hoplite-shields, and the Highland "targets" of mediaeval Scotland. This type of shield is known to have been a customary shape in the Nearer East from about 1000 to 600 or 500 B. C.
Ds. $6\frac{9}{16}$ in., $7\frac{1}{8}$ in. II, 774 (554).

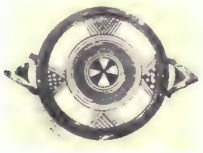
556. Chariot-Wheel of the same form as the wheels of the clay horse 526. D. 6 in.

557, 558. Amphorae of the same form as the miniature examples Wall Case 16

Wall Case 16

552, 553, and the same geometrical decoration. 558 has broad and narrow bands in black and red; 557 bands and latticed lozenges in black. Hs. 1 ft. $3\frac{1}{2}$ in., $12\frac{3}{4}$ in.

559-578. Plates and Dishes of flat shallow forms are very abundant in Early Iron Age tombs. The majority have a quite flat bottom, 559 and 563, and two handles which are often horned or pointed like those of the Bronze Age bowls. Others rather deeper, like 564, pass over into the series of bowls 579 ff. in Wall-Case 17. The decoration consists mainly of concentric bands in black and red paint, applied while the vase was still on the potter's wheel. The principal design is almost always on the under-surface of the bowl, which was exposed when the plates were hung up on the wall. The inside of the bowl has usually only one or two black bands, and is often quite plain. The centre of the design is often filled with a bold maltese cross in black (559, 560, 562, 565, 568, 574), or less commonly with an eight-pointed star, 567. These designs result obviously from combinations of the common triangle-motive which appears on the bottom of 570: compare the triangle ornament of 548-50. Between the central group of circles and the edge of the standing-base, a wide unpainted band is often filled with elaborate latticed triangles and other geometrical ornaments (560, 562, 563). Sometimes the same ornaments recur on an outer zone beyond the standing-base (564, 566, 570). Occasionally (561), the whole under side of the plate is divided across its diameter by a band of geometrical ornaments, representing, no doubt, the wooden framework of



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561

wicker plate; in such cases, the two semicircular spaces which result are usually filled with latticed triangles and similar designs. The characteristic ornament below each handle of 571 is derived, like so many of these geometrical ornaments, from the lashings of a basket handle.

Besides the plain two-handled bowls and plates, there are many varieties with a single handle (567, 568, 577). Sometimes (567-8), these have simple spouts, trough-shaped or solid, for pouring liquid. Miniature examples of all these types (573-5) are very common in the early tombs. The perforated plates 576-8, were intended for use as strainers. Ds. 1 ft. $2\frac{7}{8}$ in. — $2\frac{7}{8}$ in. Wall Case 17

579-81. Lids and Covers, belonging to wide-mouthed vessels, are often accidentally separated from them. They naturally follow the forms of the shallow plates, and examples like 581 were no doubt used indifferently either as covers or as lids. These three examples are all of a rather later date than the majority of the bowls near them, but their decoration is essentially similar, and consists mainly of concentric bands of red and black. Compare also the lid 864, in Red Painted Ware, in Wall-Case 25.

582-94. Deep Bowls and Cups begin in the same tombs as the flat plates, and outlast them. Notice particularly the deep bowl 588, with three short feet, modelled to represent bearded heads in Orientalizing style; it may be of the seventh century B. C. The two bowls 587, 586, have triangular openings cut in their sides, to imitate openwork in wood or basketry. Ds. 9 in. — $3\frac{3}{8}$ in.

*(b)* VASES WITH GEOMETRICAL DECORATION IN PANELS. 595-7

Very characteristic of the finest pottery of the Middle or Geometric Period of the Iron Age is the division of the surface of the vessel, or rather of its principal zones, into rectangular panels, by means of groups of vertical lines. Within these panels there are sometimes continuous "diaper"- fillings, chequers, or zigzag lines; sometimes independent ornaments, of which the most characteristic are the group of arrow-head lines, set upright within the panel; the rosette, composed of concentric circles with an outer fringe of dots or short lines; the swastika ✠ which first appears in Cypriote art in the Early Iron Age and rapidly becomes popular, but disappears again before the fifth century; and the semicircular excrescences painted in solid black on the frames of panels as in 595. Wall Case 17 Above

Wall Case 17

With the last-named should be compared the more leaf-shaped excrescences which form part of the principal design on the large amphora 507, and on the oinochoë 598. They are probably an attempt to render the leaves or petals of flowers, which we shall see introduced in more recognizable shape at a later stage (Wall-Cases 19, 20). Compare the later and more degenerate forms of the Cypro-Mycenaean floral ornaments in Wall-Case 12 and Floor-Case III.

505-6. Kylikes or Drinking Cups, with slender foot and wide bowl of angular profile. These develop gradually from the graceful Mycenaean form, through the Cypro-Mycenaean intermediates 458 in Floor-Case III, and 516 in Wall-Case 14; and become broader, shallower, and of more angular profile. They are decorated with one or more zones of ornament, often elaborate, but at first wholly geometrical. Later, this type passes on into that of the kylikes with ornament of lotos and birds, 678-80 in Wall-Case 20. The rudely drawn rosettes on 596 are a foretaste of this floral ornament: compare those of 666 in Wall-Case 19. Hs. $5\frac{1}{2}$ in., 7 in. Ds. 7 in., $9\frac{1}{4}$ in.

596

597. Krater, with short vertical neck like the amphorai 608-16 in Floor-Case V, but with handles set vertically from rim to shoulder. Geometrical panels occupy the neck. H. $11\frac{3}{16}$ in.

(c) VASES WITH PLAIN-BODIED DECORATION. 598-9

The two oinochoai 598, 599, are early examples of an important series which is more fully illustrated in Wall-Cases 21 and 22, and in Floor-Case VIII. In this series the body is left quite free from the ordinary banded decoration, so that large geometrical ornaments can be painted upon its whole surface.

598-9. Oinochoai with simple geometrical ornaments on the plain body. The bird-like outline of the lip is accentuated by painted eyes, a device which is very popular in all periods of Cypriote pottery, and recalls the old native love of animal-shaped vessels. Hs. $6\frac{5}{8}$ in., $8\frac{1}{8}$ in.

598

The same abstinence from ornament on the body of the vessel is

shown by the simple bowls 582, 583, and by the small one-handled bottles, 631, 634 in Wall-Case 18.

### (*d*) VASES WITH CONCENTRIC-CIRCLE ORNAMENT. 600-7

Wall Case 17 Middle Part

In strong contrast with this economy of ornament is the third principal innovation at this stage in the development of design; namely, the copious use of the "concentric-circle" ornament. This ornament was produced by means of a pair of compasses fitted with a row of small brushes, so that a whole system of circles was produced by a single turn of the hand. This multiple brush is an ancient device in Cyprus, as is seen in Fabric iv of the Middle Bronze Age, and in the grouped lines which are so constant a feature of the banded ornament on wheelmade vases from the Mycenaean period onwards. By an optical illusion such concentric circles appear to rotate if the object on which they are painted is moved unexpectedly: they thus give a peculiar brilliance to the simple schemes of plain red and black bands within which they are usually employed. Historically, the concentric circle appears first as an improvement on the purely rectilinear ornament of the earliest incised decoration of the Bronze Age Fabric i (described already on 89-98 in Wall-Case 3); and then, in the Transitional Period of the Earliest Iron Age, as a blundered attempt to produce by mechanical means the decorative effect of the Mycenaean spiral ornament, which has the same optical quality. In many parts of Greece during the Early Iron Age, an intermediate stage is found, in which the concentric circles are connected by oblique tangent lines, as on the great geometrical vase 1701 in Floor-Case IX A. But in Cyprus this is a clear mark of foreign influence; the native concentric circles always stand quite free, and perhaps betray, in this respect, a real though distant affinity with the primitive circle ornament of the Early Bronze Age.

600-7. KRATER (600), BOWLS (602-5), and other vases with concentric-circle ornament. They are of various dates from the eighth to the sixth century. Compare also the larger amphorai 640-3, and many vases in Wall-Cases 18-19. Hs. $16\frac{3}{4}$ in. —$2\frac{5}{8}$ in.

This concentric-circle ornament remains popular in all schools of Cypriote pottery from the period immediately succeeding the Cypro-Mycenaean, down to the fifth and fourth centuries; later

examples of it have even been found in the same graves with imported Attic vases of mature and decadent style.

### (c) VASES WITH FULLY DEVELOPED GEOMETRIC DECORATION
### 608-616

Floor Case V

By concurrent use of panel decoration and concentric-circle ornament, and by free employment of red paint, the fully developed style of the Geometric Period attains a wide range of rich and elaborate effects. These are best displayed on the necks and shoulders of the very large amphorai which are characteristic of this period.

608. AMPHORA, with ovoid body and short cylindrical neck, enriched with an elaborately moulded rim, like a cornice, which is repeated with some variation on 609-12. The form is altogether clumsier than the transitional forms in Floor-Case IV, but has strong character of its own, and some dignity. The main divisions of neck, shoulder, and body-zone are emphasized by black and red bands. While the body-zone, as usual in Cypriote pottery, is left quite plain or at most has a wavy-line ornament, the neck and shoulder are filled with an elaborate scheme of panel-decoration. On the neck the central panel is filled by a characteristic lozenge, the overshot ends of which form lateral triangles resting on the frame of the panel: compare 504-5 in Floor-Case IV. These lateral triangles are further enriched by the "leaf-shaped excrescences" already mentioned (p. 73), in black like those of the vases 595-7 in Wall-Case 19. The central lozenge is filled with black and white chequers and the rest of the panel with a latticed diaper in red. The lateral panels contain lattice-work, and vertical rows of discs left white on a black ground. This early anticipation of a "red-figure" technique like that of fifth-century Greece, is rare; it recurs in the white rosettes on 699 in Floor-Case VI. On the shoulder the Cypro-Mycenaean wavy-line survives, between two rows of concentric circles. H. 2 ft. 6 in.

608

H, 874.

609. AMPHORA. The central neck-panel is of simplified form con-

sisting merely of diagonal lines. The lateral panels contain concentric circles, which also form the only decoration of the shoulder. H. 2 ft. $1\frac{3}{8}$ in. Floor Case V

610. AMPHORA, with central neck-panel like 608. Each lateral panel is subdivided by a vertical band of narrow lines, flanked by the leaf-shaped excrescence in black, and escorted by a semicircular ornament in red and black with leaf-shaped appendages. Compare the vases in the same phase of style in Wall-Cases 17 and 19. On the shoulder are alternate latticed triangles and groups of narrow vertical lines, all adorned with the leaf motive in black. H. 2 ft. $3\frac{1}{2}$ in. H, 878.

611-12. AMPHORAI with neck-ornament like the kylikes 595-6. The panels of 611 are left empty; in 612 their ornament resembles closely that of the geometrical kylikes in Wall-Case 17, combining purely geometric elements with concentric circles, and the leaf-shaped motive already described. Hs. 1 ft. $10\frac{3}{4}$ in., 1 ft. $11\frac{3}{8}$ in.

613. KRATER, with handles vertical, but the same decoration as the amphorai. The "leaf-shaped" ornament is developed to a rather more leaf-like form, and the outline of the elaborate central triangle is curved instead of rectilinear. H. 1 ft. $5\frac{1}{2}$ in.

613

614-16. AMPHORAI of similar form, in which the concentric-circle ornament supersedes the earlier geometrical decoration. The brownish paint of 615 is due to careless firing. Hs. 1 ft. $11\frac{1}{8}$ in. 1 ft. $3\frac{1}{4}$ in. Doell, xvi, 7, 3522 (614) H, 887 (614).

### (f) FLASKS AND BARREL-JUGS. 617-630

Wall Case 18

One of the most peculiar classes of pottery in the Geometric Period consists of flasks and so-called barrel-jugs. The whole group is best described as consisting of jugs or bottles in which the body is elongated or compressed along an axis at right angles to that of the neck, and to the plane in which the handles lie. When the body is compressed and lentoid, the vase is commonly described as a "flask"; those with elongated and more or less cylindrical bodies are conveniently named "barrel-jugs." In all cases the painted decoration follows the structural outlines of the vessel. The compressed "flask" is already familiar in the pottery of the Early and Middle Bronze Age: 160, 197, 238-9, 328, 375-9 in Wall-Cases 4-11; and fresh varieties, introduced by the Mycenaean colonists, characterize the earliest phase of the Iron Age: 544-6 in Wall-Case 15. Then the native love of fantastic forms made the experiment of prolonging instead of shortening the axis about which the vase is decorated, and created the "barrel-jug," which is almost peculiar to Cyprus. It should be noted, however, that both "flasks" and "barrel-jugs" repeat forms which are habitual to the wood-turner;

622 628 629 632 643

and that wooden vessels of both varieties are still in common use among the peasantry all through the Balkan Peninsula and in many parts of Asia Minor. The inside of such vessels has to be excavated through a hole in one of the ends, which is afterwards filled by a plug; and this feature survives in the prominent concentric-circle ornament of the ends of the clay vases, which, moreover, had to be fashioned on the wheel in an analogous way. In the middle period of the Iron Age, this type of vase becomes very common and of very varied forms.

617-624. BARREL-JUGS, of early types, with geometrical ornament

concentrated on the central zone from which the neck and handle rise. The fine examples 617, 622, have the fully developed scheme of chequers, triangles, leaf ornament, and swastikas, which has been already discussed on 595 ff.: concentric circles are introduced on 618-9, 621-623. Hs. 1 ft. $3\frac{1}{16}$ in. — $5\frac{1}{16}$ in. Doell, xvi, 8, 2932 (617). Wall Cases 18,19

625. Globular Jug, the almost spherical body of which was nevertheless regarded by the artist as consisting of two hemispherical ends, joined by a narrow cylindrical zone below the neck; and was decorated accordingly. It is from experiments such as this, which began in the Mycenaean period (446 in Floor-Case III), that the Cypriote potters acquired their remarkable scheme of decoration by "vertical circles" which becomes very popular for oinochoai and small jugs, from the Middle Iron Age onwards: compare 637 here; 647-8, 655-7 in Wall-Case 19; and 710-14 in Wall-Case 21. H. $4\frac{3}{4}$ in.

626-9. Flasks (627, 629) and Barrel-Jugs (626, 628) with one or two handles and simple geometrical ornament of lattice-lozenges (626), maltese cross (626, 627), lattice-triangles (629), and swastikas (629). The forms belong to the early middle of the Iron Age. Hs. $6\frac{1}{16}$ in.— 6 in. Cyprus, p. 181 (629).

630. Barrel-Jug of later form and decoration. The pinched lip and tree-ornament are borrowed from oinochoai of the sixth and fifth centuries 710-11 in Wall-Case 21. H. 6 in.

631-9. Globular Jugs, of allied and derived forms: 631, 634 show the unpainted body, already discussed on 598-9 in Wall-Case 17; and 632-3 show the concentric-circle ornament ingeniously applied to such jugs so as to produce the impression that they are made up of several end-sections of flasks or barrel-jugs. The three-fold arrangement of 633 is very rare; a four-fold scheme is common, as on 632; and a vase in the Cyprus Museum (C.M.C., 977) shows a fifth set of circles, painted on the rounded bottom. Hs. $8\frac{1}{2}$ in. $3\frac{1}{2}$ in.

With this barrel-jug series should be compared the much later experiment of inserting the neck not in the middle zone, but at one end of a barrel-shaped body, as in 715-9 in Wall-Case 21.

640-2. Amphorai, of angular form with ornament of concentric circles. They should be compared with 600-7 above. Hs. $12\frac{1}{2}$ in. 7 in. II, 910 (643).

## (g) HANDLE-RIDGE JUGS, AND OTHER MINIATURE VASES. 643-664

Wall Case 19

In the tombs of the Geometric Period miniature vases are often found in large numbers. Some of these imitate the full-size amphorai, kraters, kylikes, and oinochoai; others are of peculiar forms, usually flat-lipped, which seem to be the Cypriote equivalent of the "Proto-Corinthian" aryballos of Greece. Originating from the flat-lipped type already described in Wall-Case 18, and shown also in Red Bucchero Ware in Wall-Case 13, they develop rapidly in several directions. They are common in the White Painted Ware, and even commoner in the Red Painted Ware of the same period (826 ff. in Wall-Case 24).

From the very marked ridge, which usually encircles the neck at the point where the handle is set on, these little vases have received the convenient name of "Handle-Ridge Jugs." Good examples are 651-3. This "handle-ridge" first appears in the Base-Ring fabric of the Later Bronze Age (338-40 in Wall-Case 10), and has been noticed also in the Red Bucchero fabric (477-481) in Wall-Case 13. These earlier forms probably originated in a leather type, but the "handle-ridge jugs" of the Iron Age were almost certainly influenced also, like the Proto-Corinthian and other Greek "aryballoi" and "alabastra," by acquaintance with the Egyptian alabaster vases (1601 ff. in Wall-Case 74), and with copies of them in pottery, glass, and metal; for it frequently happens in all these that the broad flat rim characteristic of the original alabaster vases was made in a separate piece, fitted either into the real neck of the vase like a stopper, or over it, like a collar, as in 1633. In vases intended to hold precious oils and scents, this had its obvious convenience and in either case there was need for a slight ridge on the neck, at the point of junction. In the clay examples, however, which, of course, are made in one piece, the "handle-ridge" is merely decorative.

The majority of these miniature vases are decorated with the familiar broad bands and groups of narrow lines. The clear space left on the shoulder is often quite plain. When it is painted, it is filled most commonly with concentric circles, and sometimes with swastikas. Later, these are replaced by lotos-flowers, and other Oriental motives, as in 683-8.

643-5. MINIATURE VASES, of various forms (krater 643, oinochoë 644, and handle-ridge jug 645) characterized by a rare variety

of the concentric-circle ornament, in which the circles are only drawn for about three parts of their circumference, and then run tangentially upwards to meet the band which frames the whole series. The same conventional ornament is used to represent curls of hair on modelled terracotta heads of the seventh century, which gives an approximate date for these vases. The same "concentric question-mark," as it has been called, is found rarely on painted pottery of the Early Iron Age in Lycia and Phrygia, and at Troy; see Ormerod, *British School Annual* XVI, p. 101, n. Wall Case 19

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646-664. Handle-Ridge Jugs (647, 651 ff.), and Miniature Oinochoai (646, 648-50), of typical forms decorated with vertical-circles (see 625 above), either alone (648-9), or combined with horizontal circles (647), or grouped (662) as on the globular flasks 632-3. The shoulder-zone is often filled with concentric circles or groups of lines (661). Occasionally, as in 651, there are two handles, a reversion to the common Mycenaean form 427, suggested perhaps by the contemporary flasks 630, 635-6 in Wall-Case 18, and very common in the Red Painted Ware 809 ff. in Wall-Case 24. The flat lip is often replaced as in 650-60, 662, by a very characteristic funnel. The tall conical-bodied jugs (663-4) and the oinochoë with elongated body (646) are contemporary with the standard types. The form 662, on the other hand, outlives them, and passes on into the sixth century. Hs. $7\frac{1}{2}$ in.— 3 in.

654

## (h) VASES WITH PANELS AND FRIEZES ENRICHED WITH LOTOS ORNAMENT. 665-702

The Oriental influence which chiefly affects the pottery of Cyprus is that of Egypt, where painted pottery was in use at all periods, and had a peculiarly rich and graceful revival under the Twenty-sixth Dynasty. Assyria and the Syrian coast inherited less taste for this art, and had less to contribute to the mixed Oriental style of Cyprus; but the guilloche, or "cable-ornament," the rosette, and a few other ornaments, such as the "sacred-tree" composed of conventional palmettes, are to be referred to this source; and when human figures are attempted (as in 751 in Floor-Case VIII), they wear Assyrian costume as freely as Egyptian.

The series which best illustrate the gradual intrusion of these Oriental motives into the Cypriote geometrical style are (a) the oinochoai, kylikes, or kraters of moderate size, 665-682, with panel decoration on the neck and body; (b) the handle-ridge jugs and miniature vases, 683-693, which are good evidence of the prevalence of similar motives on the full-sized vessels from which they are copied; and (c) the amphorai of great size, with rich friezes and panels, 694-702.

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In all these, the lotos and other Oriental ornaments are introduced as accessories, to enrich the traditional schemes of geometric design; and the limits of panel and frieze made further elaboration difficult. It is only when we turn to the "plain-bodied" vases, 721 ff., which are discussed separately below, that we find any attempt at a free pictorial style. Elsewhere the introduction of Oriental elements is very gradual, and can only be appreciated by following the whole series in detail.

665. Oinochoë, with almost purely geometrical decoration; but there are swastikas on the shoulder and painted birds' eyes on the lip. Compare 598-9 in Wall-Case 17. Doell, xvi, 9, 3220. Wall Cases 19, 20

666. Deep Bowl, on a high foot. The panel decoration includes roughly drawn rosettes, like those on the Kylix 596 in Wall-Case 17.

667-670. Kraters, with an elaborate triangle-ornament, which has prominent curvilinear excrescences in solid black: in 667 it stands free, but on 668 it is enclosed within a panel with swastikas in the field; and on 669 an Egyptian lotos-flower with its buds is drawn very roughly in the field of the panel, on each side of the central design. In 670 these lotos-sprays are promoted to occupy lateral panels, while the central panel is almost wholly filled by the elaborately chequered triangle.
II, 934, 894 (669, 670).

671. Krater, with more elaborate panel ornament. Here the lateral panels also are filled with a chequered lozenge pattern; and lotos-buds are freely used as accessories to the central design. The neck ornament also is affected now by the new Orientalist influence. The old "wavy line" gives place to a scheme of panels containing eight-leaved rosettes and a cable-ornament: both commonly regarded as loans from the art of Assyria, and as appearing on the Syrian coast and in Cyprus in the latter half of the eighth century. The same combination of rosette and guilloche occurs also on 694, in Wall-Case 20. H. 8 in.

672-4. Kraters, marking still further progress. In 672 a large red and black lotos now occupies the central panel, and the only remnant of the old lattice triangle is a lattice-work filling in the heart of the flower: compare the lotos on 676 and on the large amphorai 696-702 in Floor-Case VI. The more copious use of red paint in broad masses is a further suggestion borrowed from Egyptian vase-painting. In 674 the shoulder ornament consists wholly of lotos buds, unrestrained by panels or frame; and in 673 a rosette formed of lotos petals is accompanied by very clumsy attempts to draw an Egyptian hieroglyphic inscription enclosed in the conventional frame or cartouche.
Hs. 10 in., $9\frac{5}{8}$ in., $7\frac{1}{8}$ in. II, 935, 895 (672, 673).

Wall Case 20

675-6. Kylikes, of the same angular form as 505-6 in Wall-Case 17. The central design is now entirely composed of a lotos flower and its buds, but is still enriched, in 675, with the old semicircular excrescences. In 676 the drawing is quite free, and the use of red paint is conspicuous. Hs. 6 in., 7 in.

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677-9. Kylikes, in which figures of birds are introduced, either in addition to the lotos or in place of it. In 677 the bird is represented feeding on the buds of a lotos plant, which occupies the other half of the panel, and betrays in the pose of its wings and in the character of its head and beak strong traces of the Egyptian models above mentioned. Compare the masterpieces of this style, 752, 754 ff. in Floor-Case VIII. The other side of the vase shows a conventional lotos flower with buds and excrescences, like that on 675, in a panel flanked by imitations of hieroglyphic writing like those on 673, described above. These birds are the first examples of a decorative motive which becomes very popular in the seventh century and is discussed below with reference to the "bird-jugs," 721 ff. in Wall-Cases 21-22, and 754 ff. in Floor-Case VIII. The profile of these kylikes becomes open and less rigid, and probably rather later in date. Hs. $6\frac{1}{8}$ in., $4\frac{7}{16}$ in., 5 in. Cyprus, p. 405 (677-8). II, 971 (679).

680. Kylix, of heavy, somewhat convex profile, and unusually ruddy clay, with a fine continuous body-zone of close-ranged lotos-flowers. H. $6\frac{7}{8}$ in.

680

On many small oinochoai and other miniature vases the lotos ornament simply replaces concentric circles. This series, like the preced-

ing, develops immediately from the handle-ridge jugs and other miniature vases, 646-664, of geometric style. The forms are the same; it is only the decoration which is orientalized. Wall Case 20

681. Oinochoë, showing the lotos flower applied to fill the front panel between a pair of "vertical circle" schemes. H. 8 in.

682. Spout-Jug, with a design of lotos-petals, rosettes, and birds in careless black and red paint. H. $6\frac{3}{16}$ in. H, 949.

683-9. Miniature Vases, of various forms; handle-ridge jugs 683-5, feeding bottle 686, wine-amphorai 687-8, oinochoë 689; all showing fully developed decoration of lotos flowers 683-7, 689, or rosettes 688. Hs. $4\frac{1}{2}$ in.— $3\frac{7}{8}$ in.

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690. Oinochoë, with lotos ornament between vertical circles, of unusually fine fabric, resembling that of 751 ff., in Floor-Case VIII. H. 6 in.

691. Oinochoë, with an ornament of three converging lines alternating with groups of arrow-shaped lines. H. $5\frac{3}{4}$ in.

692, 693. Miniature Vases; deep bowl (692), and amphora (693), of fine fabric and geometrical decoration. Hs. $2\frac{3}{16}$ in., 3 in.

At the top of Wall-Case 20 are larger vases which show the same intrusion of the lotos, tree, and bird.

694, 695. Large Two-handled Vases of angular profile. 694 has a guilloche ornament and panel decoration of rosettes and triangles; 695 has birds of early type separated by trees. Hs. $10\frac{1}{2}$ in., $8\frac{1}{2}$ in.

Another instructive series consists of large amphorai with richly decorated neck- and shoulder-zones. The forms differ but little from those of the purely geometrical amphorai 608-616 in Floor- Floor Case VI

Floor Case VI

Case V; but linear ornament gives place rapidly to bold renderings of the Egyptian lotos, with large lateral petals which recall the Mycenaean treatment of the iris-flower, and may be distantly inspired by it. The whole group belongs probably to the seventh century B. C.

696. Amphora, with shoulder-zone of lotos flowers with interlaced stems. On the neck, the central panels of an elaborate scheme are still purely geometrical, with lozenges and triangles enriched with "lateral excrescences" as in 595-7 above; but the lateral panels, above the handles of the vase, are filled by single lotos flowers with large red outer petals, strongly recurved, and black latticed centre. As so often happens in vase-painting, the old geometrical panel-motives with lateral excrescences survive on the subordinate zones. H. 2 ft. $8\frac{1}{4}$ in. Cyprus, p. 181. II, 885.

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697. Amphora, with wavy-line and triangle ornament on the shoulder; but a richly drawn lotos flower with buds and scrolled leaves in red and black in the central panels on the neck. A skilful combination of solid black with black outlines produces the effect of white petals among the black and red, a thoroughly Egyptian mannerism. In subordinate positions geometrical panel-motives are still admitted. H. 2 ft. 3 in. II, 883.

698. Amphora, with a design on the shoulder- and neck-zones of isolated lotos flowers, superimposed, as if by an after-thought, on a scheme of concentric-circle ornament like that of 614-6

in Floor-Case V. On the neck, the central lotos flowers are enriched with an eight-leaved rosette on a black ground, a hint of Assyrian influence. H. 2 ft. 5 in. II, 884. Floor Case VI

699. AMPHORA, with elaborate panel decoration, enriched with two whole zones of the eight-leaved rosettes, on a black ground. Here, too, lotos flowers are a prominent element in the design, but the central panels of the neck retain the old-fashioned latticed work in lozenges and triangles, much enriched with red paint. The lateral panels have a conventionalized lotos flower, with latticed centre and swastikas in the field. H. 2 ft. 2 in. Perrot, fig. 507. II, 882.

700. AMPHORA, with friezes of lotos flowers and buds on neck and shoulder, unrestricted by any panel-scheme, but escorted by a cable ornament in red and white on a black ground. H. 1 ft. $8\frac{3}{8}$ in. II, 871.

701. AMPHORA, with the body-zone divided into four panels, each containing a lotos flower in solid red with black outline, enriched with the familiar "lateral excrescences." Note the basketry ornament on the handles, a very common decoration all through this period. H. $10\frac{1}{2}$ in. II, 893.

702. AMPHORA of careless style, with a cable pattern on the body; the shoulder-zone is divided into panels, each containing a rosette of numerous leaves. On the neck are the familiar wavy line and concentric circles. H. $12\frac{1}{4}$ in.

### (i) OINOCHOAI WITH "VERTICAL-CIRCLE" ORNAMENT, SOMETIMES ENRICHED WITH THE LOTOS. 703-720

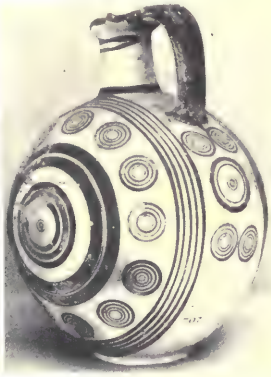
While the lotos and its derivatives thus dominate the panels and friezes appropriate to the larger amphorai, they invade also the interspaces between the "vertical-circle" ornaments of the oinochoai. This "vertical-circle" ornament, the origin of which has been described on 625, 631, has a long and popular career as the chief decoration of the large oinochoai. These become very common in tombs of the late sixth and of the fifth century. The two upper shelves of Wall-Cases 21-22-23 show the later development of this series, which is continued hereafter under 776 ff. Wall Cases 21, 22 Upper Part

703-4. OINOCHOAI, nearly globular, but already anticipating by their loose heavy outline the characteristic forms of the "bird-jug" series, 721-40, in the lower shelves of Wall-Cases 21-22.

Wall Cases 21, 22

They are probably not later than the seventh century, and may well be earlier. They are decorated, like the bird-jugs and the earlier globular jugs 632-3, with comparatively small groups of vertical circles. In 704 these have a maltese cross at their centre, another clear sign of early date. Hs. $11\frac{1}{4}$ in., $12\frac{3}{4}$ in.

704



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714

705. Plain-lipped Jug, of similar early type, with wavy lines on the neck and large systems of "vertical-circle" ornament on the body. The central part of these systems was not applied while the vase was on the wheel, but was drawn freehand as a single continuous spiral instead of concentric circles. This variant is fairly common in the sixth and fifth centuries B. C. Compare 716, of a fifth century type very common at Amathus.

in which the spiral was drawn mechanically by making the vase to rotate on its side, and moving the brush slowly from the centre towards the circumference. H. $12\frac{1}{4}$ in. Wall Cases 21, 22

706-8. Oinochoai, of large size but rather later form, with various schemes of vertical circles enriched with groups of concentric circles. They probably belong to the seventh and sixth centuries. Hs. 1 ft. $1\frac{7}{8}$ in., 1 ft. $1\frac{1}{2}$ in., 1 ft. $3\frac{5}{8}$ in.

II, 927, 930 (706, 708).

709. Oinochoë, probably of the sixth or fifth century, to judge from its form; its ornament, however, consists simply of many horizontal bands, some broad, some composed of a group of fine lines; a striking example of the persistence of a motive inherited from Mycenaean vase-painting: compare, for example, 417 in Wall-Case 12. H. $11\frac{3}{4}$ in.

710-13. Oinochoai, of a very well-defined fabric with vertical-circle ornament, characteristic of the large fifth century tombs at Amathus. The front space of 712, between the vertical circles, has only small concentric circles. To this, 711 adds a rudely-painted tree, and two spear-shaped objects which are seen by comparison with 713 to be intended for lotos buds. In 710 the buds have disappeared and the tree is more carefully drawn: compare the trees on 629, 786-7. The lotos and buds, together with the same tree, recur on the amphora, 784, which also is characteristic of fifth century tombs at Amathus. Hs. 10 in.—$6\frac{1}{4}$ in.

714. Oinochoë of the same style as 710-3, but in place of the lotos or tree is a human head, bearded, in profile, wearing a pointed cap like the sculptured heads in Floor-Case XI. It is drawn in black outline and filled in with dull red. H. $9\frac{1}{4}$ in.

715-719. Oinochoai, of the same late date (sixth and fifth centuries) in which the body of the vase is more or less barrel-shaped and has no standing-foot. The axis of the barrel is, however, the same as that of the neck, not at right angles to it as in the earlier "barrel-jugs" 617-23. The ornament consists wholly of horizontal bands. Hs. $9\frac{1}{4}$ in.— $6\frac{3}{8}$ in.

720. Plain-lipped Jug, with heavy rim, in a fabric of dark coarse clay with horizontal bands and characteristic fleur-de-lys ornament added in white. This type replaces the oinochoë with

Wall Cases 21, 22

vertical circles, 710-3, in tombs of the fourth century at Amathus. H. 8 in.

Other late and degenerate forms which preserve the tradition of the earlier geometrical and mechanically applied decoration are described later on (776 ff. in Wall-Case 23). We return now to trace the further influence of Oriental motives, already illustrated by the lotos and rosette decoration of 696-702 and earlier groups.

### (j) PLAIN-BODIED VASES WITH REPRESENTATIONS OF BIRDS AND ANIMALS. 721-40

Wall Cases 20, 21 22

Representations of birds and animals appear in the pottery of Cyprus about the same time as the lotos ornament. It does not necessarily follow that the most clumsy of these representations are the earliest, for at all periods the Cypriote potter was capable of surprisingly unskilful work; and in fact some of the finest and the most careless examples have been found in the same graves. The commonest is a bird with rapacious beak and claws, which has some resemblance (in its most ambitious examples) to the royal vultures and hawks of Egyptian symbolism. Some of the ruder examples of these designs have been already described. The birds on the kylikes, 678, 679, in Wall-Case 20, belong to the most childish and inexpert variety. Little better are those on the spout-jug 682, and the large vessel 695. That on the kylix 677, on the other hand, is one of the finest examples of this school of drawing.

This new fashion of "representative" or pictorial art obviously could not have free play so long as the surface of the vases was divided up into narrow zones, and the zones into short panels, as was the practice of the geometrical designers. It is therefore not surprising to find that about the same period as the first pictorial decorations, the banded and geometrical ornament of the vases is restricted to the neck and handle, and the whole of the body is left free to receive a single figure or pictorial composition. This is not indeed a new practice, as has been seen already (598-9, in Wall-Case 17), but it became very popular as soon as there was this fresh reason for it. In this way originated a new series of oinochoai, probably in the early part of the period of Egyptian influence. In these vases the body is of a loose and rather clumsy form, as if the vase were of elastic or tensile material, and distended with fluid. This, like the loose forms of many early vases in Crete and the Greek Islands, may be regarded as a symptom of awakened feeling for the intrinsic

quality of the plastic clay, and as an attempt to express this discovery in appropriate form. The neck is usually very short and rather wide; the lip is slightly pinched; and there is often a bird's eye, painted on each side of the spout. The body is devoid of banded ornament, but is decorated with a very few free-standing ornaments. Wall Cases 20, 21 22

721-740. Oinochoai, of the "plain-bodied" type above described, with various ornaments, the simplest and earliest of which are familiar elements of the geometrical style; the maltese cross 721, the primitive rosette 722, 734, the arrow ornament 722, 734, elaborate triangle 724, and imitated hieroglyphics 732. Concentric circles occur on 727, and a vertical band with "lateral excrescences" on 733. A peculiar variety of swastika recurs on 739. Then in due course come lotos ornaments, 726, and with them animals of different kinds: a flying bird 723, a horse 725, a goat 726, and a stag 731. These lead on directly to the masterpieces of this school of vase-painting, 751 ff. in Floor Case VIII. A rather later variety has a more flattened body and a wider neck. Its ornaments consist principally of very hastily drawn birds, 736-8, together with trees, 735-6, crosses, 735, or rosettes, 737. Another late variety, 728-9, has a neck of conical shape. The patterns are geometrical and more carelessly drawn, and red paint is introduced. Hs. $10\frac{1}{4}$ in. $3\frac{1}{4}$ in. Perrot, p. 666 (726).

727

II, 942, 947 (725, 728).

### (k) Vases with blue paint and other symptoms of Oriental influence. 741-750

Two other small classes of objects, vases with blue paint, and bell-vases, are conveniently noted here, as they illustrate other symptoms of Oriental influence. Both belong to the end of the Middle Iron Age, and do not persist for long, disappearing altogether before the first distinct traces of fresh contact with the Greek West. Wall Case 22

Many of the tombs of the Middle Iron Age contain playthings and

Wall Case 22

other modelled objects of terracotta; numerous examples of these are exhibited in the Collection of Terracottas. Besides figures of men and animals, bells are particularly common, and being almost wholly wheelmade, are properly represented as examples of the potter's art.

741-6. Bells of wheelmade clay, painted with black and red bands like the white ware vases: the clapper, probably a pellet of baked clay, was tied by a cord through a small hole at the crown of the bell. The handle is formed by a small knob, 741, which is sometimes replaced by a rude head of an animal, 742, or bird, 744; or a pomegranate, 743, or human head, 745; or the upper part of the bell is furnished in addition with the arms and shield of a warrior, 746. The last-named has blue paint as well as black and red. Compare the bell-shaped figures, 2040-9, in the Collection of Terracottas: they all belong to the Middle and Later Iron Age, and are commonest in the earlier part of the period of Oriental influence. Hs. $4\frac{3}{8}$ in. — $2\frac{1}{2}$ in. II, 61, 257 (745, 746).

747-50. Vases with Blue Paint and other Polychrome Decoration. In these vases the red paint is the same as that on the ordinary painted ware, but the black is replaced wholly or in part by blue.

The blue pigment is of chalky texture, and has often decayed to a pale green tint: it seems to be composed of the same materials as the blue glaze of the Egyptian amulets which become common in the period of Oriental influences and of the blue-painted pottery of Egypt itself, though the latter is not recorded from Cyprus. The occurrence of blue paint in Cyprus may probably, therefore, be regarded as another symptom of contact with Egypt. The blue-painted vases are almost always small plates and bowls. The forms are the same as those on the ordinary White Painted Ware, and belong for the most part to varieties of the sixth and fifth century date. The bell-shaped warrior, 746, shows traces of the same blue paint instead of black on his shield, and the plain bell, 742, has blue and yellow bands, as well as red and black.

Later vases, 778-81 in Wall-Case 23, also show a bright yellow, in addition to black and red. They are commonest in tombs at Amathus of the early fourth century, but may perhaps

begin earlier. Other examples of polychrome ware, probably of Hellenistic and Graeco-Roman date, are 940-1, 943, 947, 951 in Wall-Case 28. The saucer, 749, has triangular openings cut through it, like 586-7, to imitate openwork in wood or basketry. Ds. $6\frac{1}{2}$ in. — $4\frac{3}{8}$ in. Wall Case 22

(I) VASES WITH PICTORIAL DESIGNS. 751-775

In Floor-Case VIII are collected together the richest series of the pictorially-decorated vases of Cyprus which exists in any single museum, together with a few other vases, 773-5, of rare fabric or peculiar interest. The pictorial vases 751, 752 are among the finest known examples of Cypriote painted pottery. They continue the series of loosely shaped globular oinochoai 721-40, already described, and seem to belong to the seventh or early sixth century B. C. They are contemporary, that is, with the Twenty-sixth Dynasty of Egypt; and this date is sustained by the character of the representations. Floor Case VIII

751. OINOCHOE WITH SACRED TREE AND HUMAN WORSHIPPERS.

751

On the neck of the vase are wavy lines in red and black, and on either side of the lip, which is only slightly pinched, is a bird's eye composed of concentric circles. Below the handle, which has a binding-ornament, is a long stripe of black paint tapering to a point, from which issues a bird's wing on either side, decorated in red and black.

The whole of the body is given up to the principal design, a pair of human figures standing on either side of an elaborately conventional lotos plant which seems here to take the place of the "sacred tree," so commonly represented in Assyrian sculpture. Both figures wear long garments which show a double hem at the neck, and a seam round the junction of arm and body: compare the seams on the sculptured tunic of 1052 in Wall-Case 32. The extent of the sleeves is not clear, as the hands are painted in the same red colour as the

Floor Case VIII

dress, and it is possible that the artist's intention was to represent the arms as bare and issuing from a garment without sleeves. Each figure wears bracelets on both arms. The girdle in each case is concealed by one arm, but its long ends, black, with white cross-bands and fringe, hang down nearly to the hem of the dress, which has likewise a decorative fringe. Below this the feet are represented in black as if shod with high boots. On the breast of each figure is an oval object suspended from the neck, and decorated with transverse bands of black: it seems to be one of the spindle-shaped charms which are worn by the sculptured "temple-boys" in Wall-Case 46. The profiles of the faces, and the eyes, eyebrows, and ears, are represented by black outlines, like the faces of men and animals in the archaic Greek styles of Miletus, Melos, and Aegina. The profiles resemble those of the primitive terra-cottas which preceded the regular Orientalizing style in Cyprus: compare 1451 in Floor-Case X, and 2138-9 in the Collection of Terracottas. The eyes, on the other hand, are drawn full-face in accordance with Egyptian convention.

The sacred tree which stands between the figures consists of a conventional lotos flower, with large lateral petals in red outlined with black, and a centre composed of a chequered triangle, surmounted by another lotos flower with its buds. On either side of the lower lotos are "lateral excrescences" of the conventional type (595-7), from which spring other small lotos buds. Below these excrescences another lotos flower with its buds shoots out from the stem on either side. The two figures turn their faces outwards, and away from the lotos tree. One hand of each is raised towards the tree, while the other, stretched across the body, grasps one of the larger petals of the centre lotos flower.

Each figure is escorted by a flying bird, like the birds on 752. That on the right hand carries its head erect and is crowned with a plume. The head on the left is depressed, and wears a lotos. On both sides of the principal group, lotos flowers and foliage appear in the background. H. $9\frac{1}{4}$ in. Perrot, fig. 521.

752. Oinochoë with Sacred Tree, Birds, and Animals, of the same form and fabric as 751. The neck of the vase has the same ornamentation of bird's eyes and wavy lines as 751, and

there is the same pointed ornament below the handle, only without wings. Floor Case VIII

752

The principal design is an elaborate lotos-tree similar to that on 751, attended by a pair of flying birds drawn in the usual conventional style. Beyond each bird is another animal; on the right a winged goat or chamois, running away from the central group, but looking back towards it. Its face is drawn in outline, like the faces of the men on 751, but the rest of the body is in solid black colour, within which a small geometric panel and two rosettes are left blank on the white clay of the vase with internal details in black: compare 608 in Floor-Case V, 694 in Wall-Case 20, and 699 in Floor-Case VI. The tail, like the head, is represented in outline, but was perhaps filled originally with red paint.

On the left is a horned deer advancing towards the central group, with head lowered as if grazing. This animal also is winged, and has similar rosettes and panels of geometrical ornament. Behind it rises a lotos flower with a long stalk and four leaves. H. $9\frac{1}{4}$ in. II, 857.

753. Oinochoë with Human-headed Monster, of the same form and style. Its only ornaments are the usual bird's eyes, and a sort of swastika on the lip, and as the principal design, a small winged quadruped with human head. The body of this creature is in black outline filled with red; and the head in black outline with the hair in solid black. The wings have conventional feather-ornament; and patches of hair on the throat, sides, and hind quarters are similarly "feathered" in black outline. The creature is represented as if running in the air, in a vigorous and lifelike manner. Its significance is not known. H. 8 in. Perrot, fig. 519 Perrot's fig. 517 is not in this Collection

754-59 a. Oinochoai with Birds, of the same form and fabric as 751-3. Of the birds the most naturalistic is 754; the head is

Floor Case VIII

finely represented in outline, and there is a lotos plant in the background behind the neck. H. 0$\frac{7}{8}$ in. II, 958.

755. The bird is shown standing. Its head is in outline; the nearer wing and tail are filled with feather ornaments, and in the hinder wing, which is shown raised over the back, two feathers of the wing-cover rise separately behind the head. H. 8 in. II, 970

753

754

755

756. The bird is running. The head is in solid black and the tail very short; the nearer wing fills nearly the whole of the body space; the hinder wing is very long and elaborate, with two loose feathers on the upper margin, as on 755. In front of the head is a third wing, as though the artist had attempted to represent the bird in front view and in profile at the same time. Compare the Assyrian and Hittite device of giving a fifth leg to a lion when sculptured on the angle-block of a building. H. 12$\frac{1}{4}$ in.

757. The hinder wing and tail are entirely conventionalized into triangular forms. The third wing issues behind the head in flamboyant outline and is filled with the same semicircles and feather ornaments as are employed for the wing in front. The bird is in the act of catching a fish, drawn in highly conventional fashion, with very long fins and an arrow ornament towards its tail; another arrow ornament in the background points in the direction of its mouth, and in the mouth itself is a swastika: compare the fish on 760 hereafter. In the back-

ground, above the bird's head, is a square panel, outlined in red, and filled with zigzag lines in black. Similar panels have been noted already on 673 and 732; they are probably intended to represent hieroglyphic writing. H. $6\frac{3}{8}$ in. Cyprus, Pl. xlvi; Perrot, fig. 510. II, 960. Floor Case VIII

758. A flying bird, with head drawn in outline, is represented as if about to feed upon a conventionalized lotos flower. In the background are zigzag lines and a lotos flower in black. H. $7\frac{1}{4}$ in. II, 959.

759. A panel of geometrical ornament with "lateral excrescences" stands between two flying birds, more simply drawn than usual. In the field are four swastikas. H. 7 in. Cyprus, Pl. xliv, fig. 34; Perrot, fig. 513. II, 950.

759a. A single large bird flies with only one raised wing, the place of the other being taken by a lotos flower; in front is an arrow ornament. H. $10\frac{7}{8}$ in. Cyprus, Pl. xlvi. II, 948.

760. Oinochoë with a Fish, like that on 757; with the swastika in front of the mouth as in 759, and patches of zigzag-ornament in the field. H. $7\frac{1}{8}$ in. II, 965.

761. Oinochoë with a Ship; painted in black silhouette, with considerable detail. The prow rises abruptly, and carries a fighting-deck on open supports. There is one mast with single furled sail, two stays, and two halliards on the yard to adjust the sail. The stern-post rises in a bold curve, and ends in a water-bird's head which looks forward. There are two rudders, and screens to protect the steersman. H. $9\frac{1}{2}$ in. Cyprus, Pl. xlv; Perrot, fig. 529-30. II, 964

761

762. Oinochoë with a Running Man, in black silhouette. He is dressed in a short tunic, and holds two spears in his left hand. There are no internal details. H. $7\frac{1}{4}$ in.

763. Narrow-necked Jug, with plain lip. The design on the shoulder consists of a conventional lotos in front, supported on each side by a ram-headed serpent in black. On the left, near the handle, room has been found also for a human head,

Floor Case VIII

drawn in outline as usual, with sharp-featured profile and wide open eye. The hair falls in a solid mass down the back of the neck, which issues from a close-fitting garment. In the field are two groups of zigzag lines, like those of 757, 760. The lower part of the body is covered with broad and narrow bands, and here the paint is rather more faded than usual. The paint on the shoulder, on the other hand, is unusually brilliant, as though the vase had been painted in two distinct stages, or with different materials. At first sight this gives the impression that this vase has been retouched, or overpainted recently, but closer examination makes it certain that both the bright and the dull paint are alike ancient. Probably the artist's paint was running short, when he began work on the neck, and he mixed a fresh supply before touching the principal subject. H. $7\frac{3}{4}$ in.

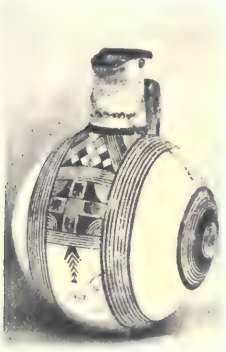
764. Oinochoë, of the same form and fabric as 751-9. The decoration, however, is purely geometrical, and may be rather earlier. In front is a broad-armed cross, filled with geometrical ornament, with a lotos bud growing out of each angle. On either side is a rectangular panel, filled with similar geometrical ornament, and there is a dotted rosette in the field on each side of the cross. The ornamental stroke at the base of the handle is brought around in a wide curve like a whip-lash on either side. A vase of this fabric, found by General Cesnola, but now in the Pitt Rivers Museum in Oxford, has this ornament prolonged into a human hand, to enhance the effect produced by the general form of the vase, and its bird's eyes. H. $11\frac{1}{2}$ in.

Though the plain-bodied oinochoai above described offered by far the most ample field for these pictorial designs, it must not be supposed that they were confined to this form. Really fine examples, however, on other shapes of vases are not common.

765. Barrel-Jug, with a strainer inserted in the lip. On the hood above the strainer is an ornament of concentric coils like those on 643-5 in Wall-Case 19, drawn in white paint on a black ground, as if to represent a fringe of hair. This is an unusually early example of the use of white paint for details. Such enhancement never becomes common on the White Ware, but is common on the Red Painted Ware and Dark-ground Wares in Wall-Cases 24-6. The body of the vase is divided into

zones by a series of vertical circles. The central zone contains a flying bird of the usual type, and a rectangular panel filled with zigzag lines. Each lateral panel contains a rosette of eight leaves, alternately black and shaded, on either side of which is a conventional lotos flower in red and black. A small outer zone at each end of the vase shows a panel of geometrical ornament, flanked by "lateral excrescences" in solid black. H. 1 ft. 2 in. Cyprus, p. 405; Perrot, fig. 496. Floor Case VIII

766-7. Oinochoai, with the customary "vertical-circle" ornament on the body. The central panel of 766 shows a highly conventionalized bird, like that on 757, together with a rosette and geometrical ornaments. The two lateral zones have geometrical panels like those on 765, flanked by the usual excrescences. On 767 the central panel contains only elaborate geometrical ornaments in red and black, and the lateral zones only a single series of arrow-headed lines like those on 722. Hs. $3\frac{1}{4}$ in., 11 in. II, 973.



767

768

Conversely, other designs besides the conventional birds are fairly common on the "bird-jug" type of oinochoë. Examples on a smaller scale have already been noted, 725-6, 731, in Floor-Case 21.

768-9. Oinochoai with Horse and Rider. In 768 there is a lotos flower in front of the horse and two dotted rosettes and an arrow ornament in the field. The body of the horse is drawn in solid black, but the neck and head are in outline, and are filled with crossed lines representing the mane. The

Floor Case VIII

inner spaces of the head have also red paint. There are two large plumes on the top of the head, and the hairs of the tail are rendered by arrow-shaped lines. The rider is represented in childish fashion as if standing astride on top of the horse. His legs are in solid black; his body has crossed lines representing drapery; his arms and head are in outline, and he seems to be wearing a helmet with brim projecting in front and behind. The inner spaces of his arms are filled with red. 769 has a similar representation. The horse is entirely drawn in outline and filled with red. On the hind quarters is an ornament of concentric semicircles, and the tail is elaborated into a lotos bud. On the head of the horse is a highly decorated crest, like the stilted crest of the helmets on the "Early Attic" group of Greek vases. It is intended here to represent a plume of horsehair or feathers like that worn by Egyptian chariot-horses in general. The bridle of the horse is grasped in the left hand of the rider, who is drawn in outline, with red filling. Both his legs are represented as passing on the further side of the horse. He is bearded, and has long hair on the back of the neck. In the field are swastikas, arrow ornaments, and a triangular design with elaborate filling. On the neck of the vase, which is longer than usual, there is a panel filled with zigzag lines and flanked by arrow ornament on either side; and on the rim are bird's eyes. Hs. 13 in., $8\frac{3}{4}$ in. Cyprus, p. 333 (768). II, 969.

770-2. Oinochoai with Horned Animals. On 770 the body and legs are drawn in solid black, but panels filled with geometrical ornament are left on the hind quarters and neck. The head is in outline and tail erect. In the field are four crosses in red with dots between the arms. H. $10\frac{1}{4}$ in.

771 has a very similar quadruped with the same geometrical panels and dotted crosses. It has, also, two long, wavy locks of hair behind the horns. H. 7 in. II, 945.

772 has the animal more simply drawn, in solid black, with the head in outline, and the neck filled with red. There are no ornaments in the field. H. $7\frac{1}{4}$ in.

With the pictorial vases above described may be conveniently grouped a few other masterpieces of Cypriote vase-painting.

773. Kylix with tall foot and high handles: a very remarkable vase, since one side of the bowl is modelled into the face of a

monkey, with large ears perforated as if to hold earrings of metal. The features are indicated partly by remodelling the wheelmade bowl and partly by black paint, with which the whole of the rest of the surface is covered. Similar animal-headed and human-headed vases occur rarely in Attic work of the early part of the fifth century, but the fabric of this vase, and in particular the form of its foot, suggest the style of a very much earlier period, not long after the end of the Mycenaean Age. In the absence of any precise record of discovery, the date must be left undecided. H. $5\frac{1}{8}$ in. Floor Case VIII

II, 1110.

774. Two-handled Cup, of unusual form and fabric. The clay is peculiarly white and hard, but quite lustreless, and distinct from that of the Mycenaean vases. One thin line is drawn in hard black paint on the outside, and the inside is covered with the same paint, except a single band about one-third down from the rim, which is left white. The pigment resembles that of the Mycenaean vases, but has been so completely absorbed by the clay that it has almost entirely lost its lustre. H. $3\frac{3}{4}$ in.

775. Inscribed Bowl, of deep angular form like the early kylikes, but rising to a narrower mouth. It has a low foot and two handles, and is an unusually fine example of rich geometrical design. The centre panel on either side contains the usual latticed lozenge, with lateral triangles on a ground of red chequers. The lateral frames of the panel are enriched with a string of small lozenges. The handles on each side are double and represent the head and horns of a goat, as on 466 in Case 13, and 403 in Case 12. Painted in the under side of the body is a short Phoenician inscription described, with other inscriptions, in the Appendix. H. $7\frac{3}{4}$ in. Cyprus, p. 68; Perrot, fig. 479. II, 1047.

# HELLENIC AGE: EARLY OR HELLENIC PERIOD: ABOUT 500–300 B. C.

## FABRIC XVI. WHITE PAINTED WARE (CONTINUED)

### (m) COARSE AND DEGENERATE VARIETIES, SOME INFLUENCED BY HELLENIC ORNAMENT

Wall Case 23

AFTER the middle of the fifth century the "Graeco-Phoenician" pottery degenerates rapidly. The forms become coarse and heavy, and the ornament careless and infrequent. The series of oinochoai 710-719 in Wall-Cases 21-2, which are for the most part of the fifth century, have already illustrated this. Other forms of late date are collected in Wall-Case 23.

776. WINE-JAR with flat shoulder and rounded bottom. The only ornament is a band of red, edged with black round the middle of the body. This form supersedes the more conical form which was in use in the seventh and eighth centuries. It has been found forming part of a regular dinner-service in a sixth century tomb at Kition, now in the Ashmolean Museum, Oxford. It was designed to be supported on a separate base in the form of a clay ring, of which there are examples in the set above mentioned. H. $13\frac{3}{4}$ in.

777. AMPHORA of a type which is common at Amathus in tombs of the late sixth century and of the fifth. It combines concentric circles on the neck with carelessly drawn trees on the body. Compare the similar tree ornament on the same form of amphora 786 and, later, on 953-7. H. $12\frac{1}{2}$ in. II, 989.

778-81. KRATER-AMPHORAI of peculiar form and fabric. The ornaments include rough latticed figures of oval shape (778, 779), together with the cable ornament (779), which does not

usually occur later than the sixth century, and the fish (778), which again is usually an early motive as on 757, 760 in Floor-Case VIII. The ornament of 780 is similar; rough red lozenges in a black frame on the shoulder, and a carelessly drawn bird on the neck. Some of the spaces in the pattern are filled with bright yellow paint: compare 742 in Wall Case 22. 781 has roughly drawn trees on the shoulder and broad bands on the neck. Though of similar clay and paint, it is probably later than 778-80: similar vases have been found in fifth and fourth century tombs at Amathus. Hs. $8\frac{3}{8}$ in.—$5\frac{11}{16}$ in. Wall Case 23

II, 913, 924 (779, 780).

784

780

794

782-786. Miniature Vases reproducing characteristic forms of the Hellenic period: compare 640-2 with 782, and 537 with 785. The pointed wine-jars copied in 783, 786 belong to the sixth and fifth centuries.

The miniature amphora 784 is of a fabric which is peculiar to Amathus, and persists there through several varieties from about 550 to 350 B. C.; its principal zone of ornament lies at the greatest width of the body and consists of three panels, of which the lateral ones are filled with lattice and the central one with a lotos flower and buds, flanked by conventional trees. The finest examples of this type (British Museum, C 832-845) have very elaborate geometrical ornament on the neck and shoulder, and figures or scenes on the panel zone, executed in a style borrowed from the "black-figured" vases of Greece, with details freely rendered by incised lines. Hs. $5\frac{1}{4}$ in. $3\frac{1}{4}$ in. Doell, xvi, 13, 3560 (784).

787-91. Oinochoai of late forms, decorated with broad and narrow bands; 788-790 also have concentric circles, and 787 has a tree painted on the shoulder. Hs. $9\frac{1}{16}$ in. 6 in.

Wall Case 23

702-795. Vases with Tubular Spouts. These probably served as children's feeding bottles, and have been commonly found in the graves of women at Amathus. They are of various dates from the Early Iron Age to the fifth century, but become commonest in the later periods, and are therefore grouped together here.

792 is of sub-Mycenaean form with the handle arched over the mouth, and rudely drawn lotos flowers on the shoulder: compare with 489, 686. Such forms persist long in Cyprus, and probably this example is not earlier than the seventh or sixth century. H. 8 in.

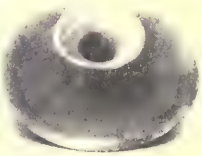
793 has the neck modelled as a woman's face with long masses of hair falling on the neck on either side; round the throat is a necklace with pendant. The two spouts project from the breast of the figure. It may be of the early sixth century. Compare 930, 931 in the Painted Red Ware in Wall-Case 27. H. $10\frac{3}{8}$ in. Doell, xvi, 23, 4061; Cyprus, p. 402. II, 908.

793

794 has the spout and the whole front of the vase fancifully treated as a grotesque face with painted eyes. This type is common at Amathus in tombs of the fifth and fourth century, and there are still later examples in dark-coloured ware with white paint, 934-5 in Wall-Case 27. H. 5 in. Cyprus, p. 405.

795 is a degenerate example, with narrow neck and upright handle; probably of the fourth century. H. $5\frac{7}{8}$ in.

796-8. Torch-Holders: a rare form of vessel, shaped like a large candlestick standing in a wide saucer. On the margin of the saucer of 797 is a slight pinched lip. Objects of this type form part of a dinner-service in the rich tomb at Kition already quoted on the wine-jar 776. Similar vases of much earlier date are known from Egypt and from Tell-el-Hesy on the Syrian coast. It is believed that they served to hold torches, but the purpose of the lip in the saucer is not quite clear. Here there is no painted



798

ornament, but one of the specimens from Kition has a broad band of red paint. Hs. $3\frac{1}{8}$ in., $1\frac{3}{4}$ in., $2\frac{7}{8}$ in. Wall Case 23

799-800. Deep Bowls without ornament, except for a black band along the rim. They are commonly used as drinking cups from the sixth to the fourth century at Kition and elsewhere. Hs. $2\frac{7}{8}$ in., $4\frac{1}{2}$ in.

Later developments of the White Painted Ware are grouped with other vases of the Hellenic Period 929 ff. in Wall-Cases 27-28. But it will have been observed that some of the types already described, 782 ff., 792 ff., last on into the Hellenic Period, though they are grouped here because they begin before it.

## FABRIC XVII. RED PAINTED WARES

Side by side with the White Painted Ware of Fabric xvi, already described, there appears, at every stage in the Iron Age of Cyprus, a parallel series of Red Painted Wares, which soon supersedes the earlier Red Wares of the Bronze Age and the Period of Transition. In these fabrics the clay is brick-red, sometimes of dull surface like the White Painted Ware, but often smooth, hard, and almost lustrous. In the standard fabrics, the ornament is executed wholly in dull black paint, but there is a distinct and coarser variety (Fabric d below) which has occasional details in white. The designs are in general similar to those of the White Painted Ware, but they show less variety and are almost unaffected by either Oriental or naturalistic influences. The principal fabrics are as follows: Wall Cases 24, 25 26

### (a) Red Bucchero Wares with Painted Ornaments

The earliest examples of this have already been studied in connection with the Red Bucchero fabric in Wall-Case 13.

### (b) Early Iron Age: Transitional Reddish Ware with Black and Red Paint

This is confined to the earliest Transitional phases of the Iron Age, and is really an intermediate between the White Ware and the standard Red Ware; for though the clay is reddish, the colour seems to be more or less accidental; and the decoration is in the same black as is customary in the case of the White Ware, and, like it, is often enhanced with bands of a warm red, which looks almost crimson against the reddish surface of the clay. The plate 857 Wall Case 24 Top

Wall Case 24 Top

in Wall-Case 25, with red and black bands, and lattice triangles like 469-70 in Wall-Case 13 and 560-3 in Wall-Case 16, is a fine example.

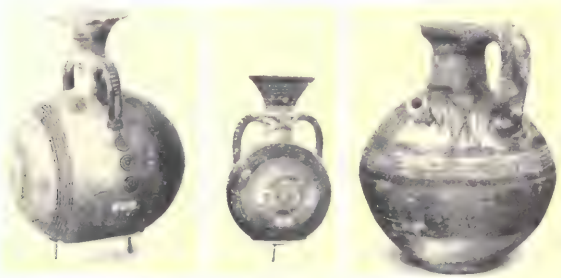
801-3. Amphorai of forms like the White Painted Ware in Wall-Cases 14, 15, with simple bands and geometrical ornament; 802-3 have pale red clay, and black paint only; 801, placed here for convenience, has bands of white, and belongs to the same Tricolour Fabric as 870-903: compare 924-8 in Floor-Case VII. Hs. $13\frac{1}{2}$ in., $12\frac{3}{4}$ in., $12\frac{5}{8}$ in.

804. Spout-Jug, or Feeding-Bottle, of early "Kouklia" form and ornament, like 540 in Wall-Case 15. This is a typical example of this Transitional Fabric. H. $6\frac{7}{8}$ in.

### (c) Middle Iron Age: Standard Fabric with Black Paint Only

Wall Case 24 Middle

The forms have a general resemblance to those of the White Ware, but the Red Ware treatment of them has always something peculiar, and a few forms are almost confined to the Red Ware. Miniature vases are far commoner in this ware than vessels of normal and useful size. The decoration consists of a few of the commonest elements of White Ware ornament, namely, broad bands and grouped narrow bands; concentric circles and combinations of vertical and horizontal circles; occasional swastikas, as on 832-3; and (very rarely) fantastic additions, such as the strainer in the neck of 818, the cow's head on 819, and the bird's eye on the lip of 820. The following examples are typical.



809 812 804

805-808. Oinochoai of normal size and various form; the conical or pearshaped bodies are characteristic. All are decorated with the same schemes of vertical, horizontal, and concentric

circles, as the White Ware oinochoai, 706-713. Hs. $8\frac{1}{2}$ in.— $5\frac{1}{8}$ in. II, 915, 920 (805, 806). Wall Case 24 Top

809-817. Miniature Barrel-Jugs, and kindred types of flasks and flat-rimmed jugs, like the White Ware types, 617-639 in Wall-Case 18. Hs. $6\frac{5}{16}$ in.— $3\frac{7}{16}$ in.

818

821

819

818-824. Fantastic Oinochoai, of which the following are the most noteworthy: 818, with a strainer on the spout; 819, with the lip shaped as the head of a horned animal, an unusually fine example, with lustrous surface and rich velvety paint; 821, with vertical and horizontal circles, and an elaborate rosette in the front panel; 824, with annular body on high foot, like the Red Bucchero 473 in Wall-Case 13. Hs. $6\frac{5}{8}$ in.— $5\frac{1}{4}$ in. Cyprus, p. 275 (818). II, 919, 921 (819, 821).

825. Spout-Jug or Feeding-Bottle, of Cypro-Mycenaean form, like 686, 792, with a loop handle across the neck. H. $5\frac{7}{8}$ in.

833

835

840

826-833. Handle-Ridge Jugs, of the same varieties of form as in the Painted White Ware 651 ff. in Wall-Case 19. Note the swastika ornament on the shoulder of 832-3. Hs. $5\frac{3}{4}$ in. — 2 in.

Wall Cases 24 Top and 25

834-839. Miniature Oinochoai, of various forms, recalling the Red Bucchero types, 471-5 in Wall-Case 13. Hs. $3\frac{7}{8}$ in.— $1\frac{15}{16}$ in.

840-843. Miniature Jugs, with characteristic conical bodies; 841-3 have a peculiar swollen throat. Hs. $5\frac{1}{16}$ in.— $2\frac{5}{16}$ in.

844-850. Amphorai and Kraters, of the same miniature style, with plain bands and schemes of concentric circles. Hs. $4\frac{3}{4}$ in.— $1\frac{3}{4}$ in.

Wall Case 25 Top

851-853 Krater (851), Amphora (852) and Oinochoe (853) of unusually large size for this fabric; with simple ornament of bands and concentric circles. These larger and coarser vessels link the finer fabric with the imitations which are grouped under (d) below, and 853 has even a few dots added in white paint.

Hs. $12\frac{1}{4}$ in., $8\frac{1}{4}$ in., $13\frac{7}{8}$ in.

Wall Case 25 Middle

854-868. Plates, Bowls, etc., of various forms and periods, with concentric-circle ornament like the White Ware, 600-6, in Wall-Case 17. The early plate, 857, with geometrical ornament on the under side, has been already noted under Fabric (b) above. The kylix 863 on high foot, with low cover, 864, is in a technique akin to Fabric (h) (913-6) below. The plate 867 has concentric circles, and characteristic binding pattern: the presence of white details connects it (like 853) with Fabric (d) below. Ds. $10\frac{1}{8}$ in.— $3\frac{1}{2}$ in.

867 881 869

Wall Case 25 Below

869. Plate, elaborately decorated with maltese cross, basketry ornaments, and concentric circles. It is probably of early date; for on the back are painted birds and trees in a childish style like that of the early flask 544, in Wall-Case 15, and of the plain-bodied jugs, 721-740, in Wall-Cases 21-2. It probably belongs to the eighth or seventh century. D. $11\frac{1}{2}$ in.

870-876. Miniature Plates and Bowls, some of peculiarly delicate fabric. Ds. 6 in.— $3\frac{1}{4}$ in. Wall Case 26

877-878. Miniature Vases, accidentally discoloured by firing, and superficially resembling the dark-coloured Fabric f (908-9). Hs. $3\frac{1}{4}$ in., $2\frac{3}{4}$ in. Below

### (d) Tricolour fabric, with red slip, black paint and details in white. 879-903

Numerous imitations of the standard Red Ware are found in most parts of Cyprus. This "Tricolour Fabric" is by far the commonest and is the only one in which vases of useful dimensions (such as 801 in Wall-Case 24 and 924-928 in Floor-Case VII) predominate over miniatures. The ornament is still essentially in black paint, but a chalky lustreless white is used also either for independent designs, or more commonly in dots and other details added on the black bands (885, 886, 887, 891). In the same way, dots or borders in black are used to enrich the bands of white on 890 and 853 above. The forms are numerous, and fairly well marked.

879. Flat-rimmed Jug, with tall body and moulded neck. H. $10\frac{1}{2}$ in. Wall Cases 26 Middle 27

880-883. Oinochoai with the usual vertical and horizontal circles. Compare 928 in Floor-Case VII. Hs. $13\frac{3}{8}$ in.— $9\frac{7}{8}$ in.

884. Oinochoë with vertical and horizontal circles. In front is a charging bull painted in white, with black outlines. H. $11\frac{1}{2}$ in.

885-888. Oinochoai of various long-bodied forms. The body of 887 is contracted into a number of horizontal lobes. Hs. $6\frac{3}{4}$ in. $3\frac{11}{16}$ in. II, 995 (886).

889. Deep Bowl on high foot. H. $3\frac{3}{4}$ in.

890. Bowl-Cover of beehive form, with handle formed by a small deep bowl set on its summit. D. $7\frac{3}{8}$ in.

891-898. Amphorai and Kraters. 892 is a miniature wine-amphora of the conical form, swollen at the shoulder. Hs. $6\frac{1}{8}$ in.— $3\frac{1}{2}$ in.

899-902. Ring-Vases, consisting of an annular body which is sometimes hollow as in 899-902, but in other cases has been reduced to a mere flat ring or standing base. The miniature vases which stand upon the ring are of different shapes, all familiar from full-sized examples. The majority are in Red

Wall Case 26 Bottom

Ware, but 899 shows two vases of White Ware associated with three red ones, and also a small human figure playing the lyre. Compare the Ring-Vases of White Ware, 521-523 in Wall-Case 14, where the purpose of these vases is discussed. Ds. $7\frac{1}{4}$ in.— $6\frac{5}{8}$ in.

903. Bird-shaped Vase, with pinched lip and many white details. Compare the White Ware bird-vase 534 in Case 15. H. $4\frac{3}{4}$ in.

Compare also the local fabric of Tricolour Ware which is common at Amathus in the fifth and early fourth century: its amphorai 925, 953-7 are of rather large size, and are placed for convenience in Floor-Case VIII and in the upper part of Wall-Cases 27-28.

### (e) Other Local Imitations

Wall Case 26 Below

Less common than the Tricolour Ware are the other local fabrics now to be described. The forms and ornaments are essentially the same as those of the preceding fabrics.

904-7. Vases of Red-Slip Fabric. This is the commonest of these local imitations. It has a comparatively coarse brick-red clay, concealed by a finer slip. Compare 816-817, and the large amphorai, 920-928, in Floor-Case VII. Hs. 5 in.— $31\frac{3}{16}$ in.

908-9. Vases of Dull-Slip Fabric. These small jugs have characteristic forms and dull brown slip; they seem to belong to the fifth or fourth century: similar small vases were among the commonest offerings at the great altar of Aphrodite at Idalion. Hs. $3\frac{1}{16}$ in., $4\frac{1}{8}$ in.

910-912. Vases of Buff-Slip Fabric. The characteristic buff slip is smooth and glossy and the paint is dull brown. The best-known examples, which were all found in tombs at Marion, are decorated with Greek palmette, lotos, and egg-and-dart ornaments, and are, apparently, of the fourth century. Hs. $4\frac{3}{4}$ in., $5\frac{1}{16}$ in., $4\frac{1}{4}$ in.

Wall Case 25

913-6. Vases of Deep Red Slip on Light Clay. In this group the clay is quite light-coloured, but it is wholly concealed by a deep crimson-red slip. Typical forms are the miniature oinochoai 913-915, and wine-jar 916. The covered kylix 863, the plate 867, and the bowl 868, in Wall-Case 25, are similar work. Occasional touches of white paint 867, 913,

914, mark the affinity of this variety to Fabric d above. Hs. $6\frac{1}{2}$ in.— $4\frac{5}{16}$ in.

917. Miniature Jug of pale clay wholly covered with a dark slip, on which are traces of bands and concentric circles in dull white paint. Similar vases have been found in Early Iron Age tombs at Amathus, together with miniature vases of the Standard Red Ware. H. $3\frac{1}{4}$ in. Wall Case 25 Bottom

918. Miniature Jug of characteristic Red Ware form, executed in quite black clay like 498 in Wall-Case 13: highly polished but without ornament. H. $2\frac{7}{8}$ in.

919. Miniature Oinochoe, elegantly modelled in a fine salmon-coloured clay, slightly glossy. The rings modelled on the neck suggest a metal prototype. The date is quite uncertain. H. $3\frac{7}{8}$ in.

In Floor-Case VII are shown a few unusually large vases of various fabrics of the same Painted Red Wares as have been described already in Wall-Cases 24, 25, 26. Floor Case VII

920-921. Amphorai, with plain unpainted surface; they belong to the class described as Red Bucchero Ware, 471-8 in Wall-Case 13. Their multiple handles, with lateral spurs on the surface of the vase, are suggestive of a metallic model, and of early date. Hs. 1 ft. $2\frac{3}{8}$ in., 1 ft. $6\frac{1}{8}$ in. II, 902-904.

922-4. Krater (922) and Amphorai (923-4) with ovoid body, cylindrical neck, and horizontal (923-4) or vertical (922) handles. These are the exact counterpart of the geometrically painted White Ware in Floor-Cases IV and V. The neck and shoulder of 922 have elaborate central panels, bounded by groups of vertical lines, and filled with the customary latticed lozenges, triangles, and other geometrical motives: it has the same multiple handles as 920, 921. On the shoulder-zone of 923 is a scheme of concentric circles, interrupted by groups of conventional trees; on the neck a row of concentric circles painted in black on a band of white, which brings this vase into the same tricolour class as 879-903 in Wall-Case 26. On the neck of 924 are black concentric circles on white ground. Hs. $11\frac{3}{4}$ in., $15\frac{7}{8}$ in., 22 in. II, 906-924.

925. Amphora, of a local fabric of tricolour ware, common at Amathus in the fifth and early fourth century: compare 953-7

Floor Case VII

in Wall-Cases 27-28. It has conventional trees painted in white on the red ground of the body-zone. Above this comes a white zone with the traditional wavy line in black. Above this, broad and narrow bands in black and red, then dots on white, then again white dots on black, and on the neck and rim black lines and zigzag binding on a white ground. H. $13\frac{1}{2}$ in.

926. Amphora of Fabric d like 879-903 above; with red slip and elaborate schemes of concentric circles. H. $13\frac{3}{8}$ in. II, 903.

927. Deep Bowl of Fabric d with red slip and concentric circles. D. $9\frac{3}{4}$ in.

928. Oinochoë of the sixth or fifth century, with vertical-circle ornament like that of the White Ware oinochoai 703-20, enriched with groups of concentric circles. H. $13\frac{1}{4}$ in.

## POTTERY OF THE HELLENIC AGE

### VARIOUS FABRICS AND PERIODS

Wall Cases 27, 28

In the Hellenic Age, the native Cypriote styles of pottery all degenerate rapidly, and disappear. Earlier stages of this degeneration have already been traced in dealing with the oinochoai of White Ware, Group i (703-20), and the wine-jars and amphorai of White Ware, Group m (776-800); compare the amphorai of Red Ware, 953-7. The prevalence of vases with spouts in later periods — though the type itself begins early — has already been noted on 792 ff. in Wall-Case 23; and it remains to illustrate a peculiar and very decorative variety of these, which remained popular locally almost into Roman times.

### VASES WITH MODELLED SPOUTS REPRESENTING WOMEN WITH PITCHERS, OR BULLS, 929-955

This peculiar group of vases occurs fairly commonly at Kurion on the west coast, and at Marion in the northwest of the island, but only rarely in other parts of Cyprus. It ranges in date from the sixth century to Roman times; individual examples can usually be dated approximately by means of their detail and ornaments. The idea originates from the grotesque human look of those early vases, like 793 above, which have a spout in front, and a woman's head on the neck.

929. Spout Vase with plain lip and simple spout. Here there is as yet no attempt to emphasize the human likeness. H. $7\frac{1}{2}$ in. Wall Cases 27, 28

930-5. Spout Vases with Modelled Head. In two examples, 930-931, of the tricolour fabric of Red Ware like 879-903, a woman's head, with the hair and jewelry represented by separate pellets of clay, blocks the apparent neck of the vase, and the real opening, through which the vase is filled, is inside the foot, which communicates with a long tube running up the middle of the inside of the vessel after the manner of the neck of a modern safety ink-pot. These trick vases are not common, but are noted here as examples in which the woman's figure, originally suggested by the contours of the vase itself, has become a merely ornamental appendage. Both these examples are certainly as early as the sixth century, and 931 may go back to the seventh. The fine heads 2138-9 in the Terracotta Collection are probably fragments of vases of this class. The ornament of 930 consists of concentric circles only; but 931 has also trees on the shoulder, eyes and horns added to the spout, and many details in white paint. Hs. $10\frac{3}{8}$ in., $9\frac{1}{4}$ in. Cyprus, Pl. xlii (930), p. 402 (931): Perrot, fig. 504 (930). II, 907 (931).

931

932-933, miniature examples of woman-headed vases, are also of early date; in these the head serves as the spout of the vase. Hs. $3\frac{3}{4}$ in., $3\frac{3}{8}$ in.

934-5 have the body of the vase painted as a face with eyes, and the spout represents the nose or mouth: this type, like its White Ware counterpart 794, is common at Amathus in tombs of the fourth century and perhaps later still. Hs. $6\frac{3}{4}$ in., 5 in.

936-43. "Woman-and-Pitcher" Vases. These show a further stage of development, which belongs to the later sixth or early fifth century. Here the body and neck are those of an ordinary jug of high narrow form, with a wide foot. On the front of the shoulder of the vase sits a small female figure, which is

Wall Cases 27, 28

modelled at first in the archaic "snow-man" style, but later is pressed wholly or in part in a mould. For the processes of modelling and moulding, see the Introduction to the Collection of Terracottas, p. 321. The right hand of the figure holds an oinochoë, the base of which rests on the shoulder of the main vase, and is perforated below so as to form its spout. The general effect is that the woman, seated at the spout, presides over the business of pouring. This type has a long history, and passes through several distinct phases.

936 937

936, the earliest example in the Collection, is in a fine variety of Red Ware. The female figure is modelled in the round in an archaic style, which, however, shows distinct Greek influence. The decoration is in black, enhanced by a few lines of white. On one side of the shoulder is a figure of a bull painted in black, with the eyes, mane, and folds of the skin rendered by incised lines, precisely in the style of the "black-figured" vases of Greece in the sixth and early fifth centuries, and of the local fabric of Amathus described under 784. On the other side is a lion, advancing to attack the bull. It is painted in white, with the eyes in black, and there are traces of incised lines like those on the bull, to indicate the mane and principal muscles. H. $13\frac{1}{2}$ in. H, 986.

937 belongs also to the late sixth or early fifth century. The female figure is less carefully modelled; the face, however, has perhaps been originally pressed in a mould. The ornaments on the neck and shoulder of the vase are in black and white, and include stiff representations of flowering plants. This kind of ornament is common on vases of this style from tombs at Marion. H. 10 in. Wall Cases 27, 28

938 shows the woman-and-pitcher vase executed in the ordinary White Painted Ware. From the general character of the decoration, which consists of a floral wreath around the neck

940

941

943

and roughly painted lotos flowers and buds on the shoulder, it appears to belong to the fifth or early fourth century B. C., and very probably to a local fabric either of Amathus or of Kurion. The woman's figure is entirely modelled, without trace of moulding, and is roughly painted in black and dull red, like the rest of the vase. H. $9\frac{5}{8}$ in. H, 988.

939 is of rather later date. The female figure, which wears heavy necklaces and folded drapery, has been carefully pressed in a mould, but has been remodelled by hand to adjust it to its place on the vase, and to attach the oinochoë to it. The ornament on the shoulder is a bold ivy spray in black paint, on a red-ware ground, very much in the style of provincial fabrics of Greek vase-painting of the late fifth and early fourth centuries. H. $8\frac{1}{2}$ in.

Wall Cases 27.28

940 shows a further advance. The woman's head is moulded in a later Greek style, not earlier than the fourth century, and her face and dress are also white. On the dress are crosses and borders in red and also in yellow. The ivy on the shoulder, flowers on the neck, and olive spray lower down, are also in white. H. 15 in. H, 985.

941 has even more elaborate polychrome ornamentation. The vase is of red clay, but its surface is covered wholly with black slip. On this are painted bands of white and red, with an ivy wreath on the shoulder, an olive wreath below, and a four-petalled flower on the neck, all enriched by details in yellow. The woman's figure is very carefully modelled, but only the face has been moulded. She wears a high crown, and is elaborately painted; the face, hands, and dress are in red, with many details in black, white, and yellow. This polychrome work can hardly be earlier than the fourth century, and may be later. H. $15\frac{5}{8}$ in. Perrot, fig. 506.

942 shows the complete transformation of the female figure into an ordinary fully moulded statuette of Hellenistic style. It cannot be earlier than the third century. The woman wears ample drapery, with a long fold over the hair, like a hood. The left arm rests on the hip and holds a fold of the dress. The whole figure has been pressed in a mould, except the right arm, which the potter has added by hand-modelling in the old-fashioned way in order to connect the figure with its oinochoë. The whole vessel is executed in a bright red clay which may have had a polychrome decoration on its surface; it is now, however, almost completely washed clean. This fate frequently befalls these late vases, because the dense surface-layer on which the painting is executed is loose, chalky, and friable, and the painting itself is more like fresco than ordinary potter's work. This is well shown in the next example. H. 14 in.

943 is probably of the first or second century A. D. The woman's figure has disappeared altogether, and the jug-spout is left to explain itself. The clay of this vase is bright red, but it was wholly covered with a dense white slip, on which festoons of flowers and bands of radial lines are painted in a polychrome style like that of the wall-painting of the period. H. $9\frac{1}{2}$ in. H, 996.

944-50. Vases with Animal-headed Spouts, forming a parallel series with those with "Woman and Pitcher." The Red Ware example 944 is of the later sixth century. The spout is replaced by a horse's head, with eyes and mane painted in black; but the head is not perforated, and is merely decorative. 945-9 have a bull's head in place of a horse. These, too, are all unperforated: 945 is probably of fifth or fourth century date; 946, with white lines on the shoulder, is probably rather later; 947, with painting in purple and orange on faded white ground, seems to be Hellenistic or Graeco-Roman; and 948, 949, are certainly not earlier than the Graeco-Roman period. 950, a plain jug in the tricolour fabric of Red Ware, with concentric circles, is of the same type, but has no bull's head. Wall Cases 27, 28

H. $12\frac{3}{4}$ in.— $4\frac{1}{4}$ in. II, 980 (944).

951

952

951-2. Vases with Polychrome Ornament, belonging to the same late stages as the preceding. The jug 952 is in a yellowish clay, with wreaths, palmettes, lotos flowers, and other customary ornaments, left white on a red ground. There are traces also of black paint for the internal details. The other, 951, is in a reddish clay, with bands of ornaments, and deep blue on the neck and foot. Both these vases seem to belong to a local fabric of late Hellenistic or Graeco-Roman date, which is well represented by vases from Kurion in the British Museum. Hs. $6\frac{3}{4}$ in., $6\frac{3}{8}$ in. II, 904, 903 (951, 952)

953-7. Amphorae of Tricolour Red Ware, representing a local fabric common at Amathus in the fifth and early fourth century. Though placed here for convenience, they belong to the same fabric as 925 in Floor-Case VIII, and should be com- Wall Cases 27, 28 above

Wall Cases 27, 28

pared also with the other "tricolour" fabrics 870-903 in Wall-Case 26. The light-coloured clay is covered with a slip either red, 954, 955, 957, or black, 953. The neck is always decorated as if it were of White Ware, with a white slip and black lines. On the body is a broad zone filled with white ornaments, either lattices, 953, 955, 957, or wavy lines, 954, or trees in panels, 956, like the trees on the amphora of white ware, 777, which is also of a fabric peculiar to Amathus. Hs. $13\frac{5}{8}$ in. $10\frac{1}{8}$ in. Cyprus, p. 405 (956).

Wall Case 28 Below

958-60. Painted Jugs of characteristic Graeco-Roman form and fabric, with flat angular bodies, long cylindrical neck, and strap handle. The clay is fine, hard, and light-coloured, with decoration in brown glaze paint. Such vases are very common in Egypt, and in all parts of the Eastern Mediterranean. They were probably made at more than one centre. On the shoulder of 958 is a laurel-wreath and the personal name Kitias in Greek. Cyprus, p. 40. On 959 is a similar wreath and the name Eros; on 960 no inscription, but a wreath of laurel and ivy. Other vases of this class have representations of fish and birds. Hs. $8\frac{5}{8}$ in., $7\frac{3}{4}$ in., $9\frac{1}{4}$ in.

II, 1067, 1001 (958, 960).

## VASES OF UNPAINTED CLAY

### VARIOUS PERIODS AND STYLES

Wall Case 76

Unpainted Vases in the same fabric of White Ware as 501-800, are occasionally found in tombs, and rather more commonly on inhabited sites and in sanctuaries. Most of the unpainted forms are the same as the painted; a few, however, are only found unpainted, and represent the common wares of everyday use. Both classes become commoner in the fifth and fourth centuries, while the custom of painting was dying out. Both then and earlier, their chronology is obscure, since they attract little notice from collectors, and are frequently overlooked in excavation. Tombs recently excavated at Phylliri contained little else but Unpainted White Ware like 966-979 and belong to the fourth century. Their contents are in the Cyprus Museum.

961. Bottle-Jug of long narrow form with short neck, common in tombs of the sixth and fifth centuries, and probably made for table-service. H. $9\frac{1}{8}$ in.

962. Handle-Ridge Jug with contracted rim and globular body, following a seventh century form. H. 8 1/16 in. Wall Case 76

963. Pilgrim Bottle of uncertain date, with angular body and short wide neck. H. 10 in.

964. Amphora of uncertain date; the knobs on the neck seem to imitate metal rivets. H. 8½ in.

965. Hydria probably of the fourth century; the body and neck have much the same form as in the later woman-and-pitcher vases, 941 ff. in Wall-Case 28. H. 9½ in.

966-7. Oinochoai of characteristic fifth century forms, already a little influenced by Hellenic models. Hs. 10 in., 7 15/16 in.

968. Amphora with narrow neck and horizontal handles, influenced by a Hellenic model, and probably not earlier than the fourth century. H. 6 3/16 in.

969. Askos, almost wholly copied from a Hellenic model of the fourth century. H. 6 5/16 in.

970-2. Oinochoai (970, 972), and Hydria (971) of Hellenic forms, not earlier than the fourth century. The shape of 972 is found in a local fabric of painted ware, at Marion-Arsinoe. Hs. 6⅝ in., 9½ in., 10¼ in.

973-9. Miniature Vases of various forms. The askos 976 is a Hellenic form of the fourth century. Hs. 4 1/16 in. - 3⅛ in.

980. Jug of unusual fabric with incised crescent-ornament on the shoulder. The date is quite uncertain; not earlier than Roman, and perhaps mediaeval or modern. At the modern potteries of Famagusta many Hellenistic forms are still reproduced. H. 8⅛ in.

## GRAECO-ROMAN FABRICS

After a long period of poverty, during the Ptolemaic period, the Graeco-Roman tombs contain once more a fair number of vases; though clay is no longer so popular as glass at this time. The commonest fabric is the red-glazed "terra sigillata" which pervades all provinces of the Roman Empire, and seems to have been made at many centres. It is not known whether there was a factory of this ware in Cyprus.

981-7. Red Glazed Vases of various forms: the jugs 981-2 are common in the second and third centuries A. D.; the bowl

Wall Case 76

983 shows the original of a very common glass-form; the pointed amphora 984 is a miniature of the contemporary wine jars; the jug 985 and the bowl 986 have the usual poor reliefs stamped with a mould; the spout-jug 987 adapts a well-known Cypriote type to a new style of workmanship. Hs. $10\frac{9}{16}$ in.— $2\frac{5}{8}$ in. Cyprus, p. 230 (986). H, 907, 979, 998 (984, 986, 987).

988-9. Green Glazed Bowls, of a clay like that of the "terra sigillata," with floral sprays in relief, pressed in a mould and covered with a salt-glaze. They are probably Graeco-Roman, but their limits of date are not known exactly. Hs. $2\frac{13}{16}$ in. — $2\frac{5}{8}$ in.

990. Black Slip Bowl in red clay, pressed in a mould, showing triangle ornament in relief. H. $2\frac{13}{16}$ in.

991. Cup of light red clay, with floral decorations in relief. H. $2\frac{7}{16}$ in.

992. Miniature Spout-Jug or Lamp-Filler, modelled in light red clay to imitate a gourd enclosed in a meshwork of cords. H. $2\frac{5}{8}$ in.

993. Jug of red clay with white painted ornament. H. $9\frac{1}{8}$ in.

994. Spindle-shaped Vase of the form popularly known as a "tear-bottle," in grey clay with dark red painted ornament. This form is apparently of Syrian origin, but became popular all over the Graeco-Roman world in the second and third centuries A. D. H. $9\frac{1}{16}$ in.

995. Miniature Jug of a characteristic late form, often found in tombs which contain much glass. H. $4\frac{5}{8}$ in.

996-7. Child's Rattles in the shape of a pig (996) or a swan (997), wheelmade with a pebble sealed up within. L. $4\frac{1}{16}$ in., H. $4\frac{13}{16}$ in. Cyprus, Pl. viii.

998. Rhyton in the shape of an animal's head, in coarse late work. H. $4\frac{3}{4}$ in. H, 814.

999-1000. Amphorai with narrow neck and very small handles on the shoulder, common in the tombs which have much glass: compare the late alabaster vases of similar form. 1650-2 in Wall Case 74. Hs. $4\frac{3}{4}$ in., $6\frac{3}{4}$ in.

With these late fabrics compare 958-960 in Wall Case 28.

# THE COLLECTION OF SCULPTURE

# THE COLLECTION OF SCULPTURE

## I. THE PURPOSE AND USE OF SCULPTURED FIGURES IN CYPRUS

THE surprising number and variety of this collection of sculpture (of which only about one third is exhibited, or described here) raise at once the question — "For what object were so many statues produced in ancient Cyprus; and why these particular kinds of figures?" For it needs but little study of the collection to see that among so many examples the appearance of variety is superficial; that the great majority of the statues repeat well-marked types and poses; and that some of these types persist through many successive styles of execution.

Whereas almost all the pottery found in Cyprus is the furniture of ancient tombs, most of the sculpture comes from sanctuaries, and there seems to be no doubt that by far the greater number of the statues assembled here were found on the site of one single sanctuary, at a place called Gorgi, near the modern village of Athienu, about half-way between the sea at Larnaca and the modern capital Nicosia. This place had been already supposed by the French antiquary, de Vogüé, to be the site of the ancient Golgoi, and the higher ground had been partly excavated by him: he missed, however, the sanctuary and its wealth of sculpture. A smaller series, including most, if not all, of the "Temple-boys," 1204–22, was obtained from a sanctuary dedicated to Apollo of the Woodland (*Hylates*) near Kurion on the southwest coast; and single pieces from other holy places, and from tombs.

The site at Golgoi, as it appears now, nearly forty years after excavation, shows little of the extent and character of the sanctuary; but the excavator's description of it is confirmed, in essentials, by

the ground plan of rich shrines, excavated by other hands, at Idalion, and at Voni, north of Nicosia.

### CYPRIOTE SANCTUARIES

The holy places of Cyprus were as a rule enclosed by a wall and entered by a gateway, which at Paphos had some architectural pretensions. Most of these enclosures contained no temple, and may have been open to the sky, but they may also have contained structures of mud brick. At Paphos, an open courtyard was surrounded in Roman times by roofed colonnades, which offered some shelter to worshippers, but they are of various periods, all later than the fourth century, and give no clue to the original arrangement. At Golgoi, and also at Voni, the good preservation of the shoulders and other upward surfaces of the statues, even the earliest, suggests that by some means they were protected from the weather; and at Golgoi the excavator describes rows of rough stone bases, which may have supported wooden columns and a timber roof, over part at least of the area. At Paphos alone have we record of any material object of veneration; a roughly conical *baetyl* or sacred stone, which was regarded as the local abode of Divine Power, like the "Mercy Seat" of the Tabernacle of Israel, and was contained in an open-fronted shrine in the middle of the court or against its back wall. The representations of it on Roman coins of Paphos, and on late finger-rings like 4087-92 in the Collection of Ornaments, justify more detailed description.

The shrine was a wooden tabernacle of four uprights, joined by cross-beams, and decorated with garlands. The sides seem to be filled by some kind of light screen, but the front is quite open, and if there was a roof, it must have been slight and flat. In some representations, this shrine is flanked by smaller structures containing other cones, and is surrounded by incense-burners, lamp-stands, or pillars for offerings like 1377 in the Collection of Sculpture. Larger detached columns perhaps had the same symbolic function as those in Minoan sanctuaries, or the pillars Jachin and Boaz which stood before Solomon's Temple. Other representations seem to give an outside or back view of the shrine, with walls or screens in place of the sacred cones: they usually show one of the detached columns leaning obliquely against the building, probably a real observation of some striking damage left long unrepaired. Though the coin-types and gems are all subsequent to the Paphian earthquake in 15 B. C., it is probable that they show

a shrine not very different from the old one; and this is confirmed by its likeness to the Minoan shrine in the well-known fresco from Knossos. In front of the shrine is usually shown a semicircular court, paved with slabs; the sacred doves of the goddess are perched on the shrine, or feed in the courtyard, like the doves of St. Mark's at Venice. Sometimes they drink from a pond, which contains fish, like the sacred pool of the goddess Derketo at Askalon.

### GODS AND RELIGIOUS BELIEFS IN CYPRUS

It is less easy to describe clearly the deities which were worshipped in these shrines, since Phoenicians and Greeks alike have been before us in interpreting the old native worship into terms intelligible to themselves. When a devout Phoenician swore, like Hannibal, "by the gods of sun and moon and earth and meadows and waters," he was using language which would have been acceptable in Asia Minor, in Cyprus, in early Crete, and in fact on almost all coasts of the Mediterranean, as a general description of the powers men ought to adore. But some powers were local, like the "meadows and waters" which furnished Greece with deities like Pan, the Graces, and all Nymphs and Dryads. Others held almost universal sway; most of all, the Great Mother in Earth, who loves all growing things and all things that breed, and is also Lady of the Moon; her crescent ensign waves still over the Nearer East. The Lord of Heaven, too, gives to all things light and warmth, and moisture in due season, and health to man and beast. But these kindly powers have their terrific aspect, as well. If the Great Mother turn away her face, living things "die, and return to their dust." If the Lord of Heaven be angry, the sun scorches, or is darkened; rain comes not, but lightning and hail, to wreck the crops; or in his absence, or neglect, bad gods, only less powerful than the good, go loose in flood and storm.

In a civilization of small insulated communities, every society of men worshipped after its own manner, and had a Lady or a Lord of its own, with here one characteristic dominant, and there another. Thus at Byblos in Phoenicia, at Askalon in the Philistine country, and probably also at Idalion in Cyprus, the "Baalat" or Mistress was, above all, Mistress of the Moon; at Paphos, she is Our Lady of the Sea Foam, which wreathes all that coast knee-deep and makes manifest her power. So, too, the "Baal" or City Lord of Sidon, as of Carthage in the West, is "the City's King of Health," Eshmun-Melqart, while the Lord of Tyre and of Kition is

"King of Lightning Flame," Reshef-Melqart; though Kition worshipped Eshmun as well.

In the Greek world, religious belief began in much the same way; but its course was profoundly changed by the Northern Invaders, who seem to have brought with them gods purged of almost all local association, and more purely human-natured than any deities of the Mediterranean world. Yet these Olympian Gods, too, are found to divide among them the care of nature and man. Zeus hurled the thunderbolt; Apollo ruled the sun, and shot the arrow that flieth at noonday, to bring pestilence and sudden death; Demeter gave the harvest; Artemis fostered or slew the wild things on the mountains, and ruled the moon, like the Lady of Byblos. But to whatever place in Greece their worshippers brought these deities, they recognized as their manifestation in that spot the corresponding nature power which the natives more ignorantly worshipped: Zeus the Thunderer, for example, in Crete and Caria took over the double axe with which the old Lord of Heaven went forth to kill. Apollo, Lord of Pestilence, is discovered in the Troad in a Mouse God, and so forth. With the best will in the world, the strangest misfits occurred. Demeter, the golden Corn Mother, became the Black Horse at Phigaleia; Artemis, the virgin sister of Apollo, became incongruously Diana of the Ephesians, the Mother Goddess herself, perhaps because both claimed dominion in the moon.

In Cyprus the Greek colonists found old cults harder than usual to classify. At Paphos and Idalion function prevailed over symbol: Moon Goddess and Foam Goddess met Aphrodite, the Greek Fire God's wife, on the common ground of Love and Birth, and inaugurated a cult, half Greek, half from the mainland East, but in fact essentially Cypriote, which early rivalled that of Ephesian Diana. Yet her favorite symbol at Idalion is Apollo's sphinx, and at Paphos her doves drink from a fishpond like that of the Lady of Askalon. At Kition, in the same way, a Baal who was Sun God and Health God and Destroyer of Evil Things, could play almost equally well the part of Apollo, of Asklepios, of Herakles the Lion-slayer. At Carthage the Greeks called him Asklepios; at Kition they figured him as Herakles; at Idalion he is Apollo. The artistic problems, how to represent such a deity, are reserved for separate discussion on 1092 ff.

Thus the old cults show through their Greek dress and names, and epithets helped to make things clear. At Kurion, Apollo

was Hylates "God of the Woodland;" he was also Amphidexios, probably because his statue, like those of Herakles, brandished weapons in both hands; in the village shrine at Amargetti he is Opaon Melanthios, the "Companion" or "Good Shepherd." So, too, old native words received popular etymologies in both languages: at Idalion a local Sun God becomes Reshef-Mikal in Phoenician, and Apollo Amyklos in Greek; and we cannot tell which epithet is nearer the original name. So, too, Herakles at Amathus was called Malika, probably from Melek, "king," or Melqart; and Apollo, at Pyla is Magirios, a similar travesty.

These makeshifts satisfied the popular mind all through the great period of Greek thought and art. It was only in Hellenistic times that the fresh confusion which resulted from Alexander's conquests, and the need to incorporate the strange and innumerable cults of the Nearer East, made generalizations inevitable, and met Judaism halfway in the search for one God. Characteristic experiments in this Collection are the amulet 4299 with its concourse of symbols, snakes, scorpions, Egyptian beetles, and solar discs, round a single man-shaped deity; and, on purer lines, the engraved motto (4289) εἷς Ζεὺς Σεράπις "There is One, Zeus Serapis," the Father one with his Son, who is Health God, and saves by dying.

## THE USES OF SCULPTURE IN SANCTUARIES

Ancient religious ritual expressed the aspiration of the worshipper to enter into the closest attainable communion with the deity. Recognized means of such communion were as follows: personal attendance at the holy place; performance of sacred acts, illustrating of the divine power or its effects; participation with other votaries in ritual feasts, chants, or dances; and contributions, according to the individual's means —"a pair of turtle doves or two young pigeons"— to the material needs of a deity conceived in human form. But these religious acts took time, which the votary could ill spare from the daily round; and after all, their efficacy was short-lived. To maintain continuous communion, while "man goeth forth to his work and to his labour," continuous attendance was essential; but primitive thought permitted the substitution of an effigy. The material abodes of the divinity, baetyls or cult-statues or sacred animals, like the doves of Aphrodite, provided an obvious analogy. If these material forms could ensure the divine presence, an image of the worshipper could

surely serve to represent him too, ever present before the face of his Lord, and engaged in acts of worship. Hence, alongside of the cult-statues of the deity, which were common in Greece and in Egypt, familiar in other parts of the old world, and not unknown in Cyprus, arose the custom that the votary should furnish an image of himself, to stand ever in the holy place, and secure the divine blessing to the person who had set it there. And sculptured representations of sacred animals or other attributes of the deity were of no less efficacy than the image of the worshipper.

The Cesnola Collection illustrates abundantly all these kinds of votive sculpture. Representations of the deity, indeed, only become common in Cyprus after Greek influence has prevailed. Representations of the votary were, however, always in use. Portraiture was seldom attempted, and at most periods it seems likely, from the uniformity of style, that votive statues were prepared in advance, and bought "ready-made" by all but the wealthiest or most scrupulous. The most popular are those which simply present themselves before the deity in their ordinary dress, with hands hanging by the side, or slung in a fold of the cloak; others raise the hands in adoration or prayer, or join in dance or banquet, or play the flute, lyre, or tambourine, the common accompaniments of worship. Women wear their richest ornaments, and carry a flower. Either sex may come crowned with wreaths, or bringing offerings of fruit or cakes; of wine (in pitchers, or libation bowls); of incense, or holy water (symbolized by a lustral spray); of birds or young animals for sacrifice, or children as thank-offerings, or to invoke a blessing. The birds and animals, being themselves emblems of the deity and repositories of divinity, are often represented separately; and in the same way other attributes or accessories: Apollo, for example, is present in his sphinx, 1086-9, and Herakles in the lion or hydra or triple giant which showed forth his power (1101-13, 1202-4).

Portraits of kings or priests, under these conditions, are hardly distinguishable, except in external detail, from those of any other worshipper. There are, however, a few classes of figures which stand on a rather different footing. Very common in this Collection are the so-called Temple-boys, 1204-22, which are frequent also in sanctuaries at Voni, Khytroi, Tamassos, and Idalion. Unlike the adult votaries, which are usually male in the sanctuaries of male deities, and female in those of goddesses, these temple-boys seem to occur in the abodes both of Apollo and of the Lady of

Paphos. If they had been confined to the latter, they might have passed for Adonis, the youthful consort of the Mother Goddess in Syria; but it seems most probable that they represent some class of dedicated children, like the infant Samuel in Jewish story, who "ministered continually before the Lord," at the shrines where these effigies are found. These figures do not appear before the fifth century, but, once introduced, they persist till the very latest phases of Graeco-Roman work.

A rarer type is a votary in Oriental dress, with loose trousers and tunic, and Phrygian or Persian cap, with long lapels. These figures (1231, 1350) resemble a late type known elsewhere as "Paris," but the occurrence of a dancing figure in this guise makes it probable that some special kind of worshipper is intended, as with the Temple-boys; perhaps a consecrated person like the Galli and other temple servants of the Mother-Goddess in Asia Minor.

Rarer still are figures like 1359, which seem to wear a ceremonial dress, with a peculiar belt, and a napkin tucked into it in front and behind. This can hardly be anything else than a religious official in his robe of service; but his duties and station are not known.

In Hellenistic times, commonplace Greek figures of deities (1240-46) such as Artemis, and perhaps Demeter, begin to intrude at some sanctuaries, among the votaries and temple-boys, and herald the break-up of the simple native system of mythology and ritual. Votaries are represented as orators, poets, or warriors (1232-6) or have portrait-heads with varying poverty of expression. Some of the small heads distantly resemble portraits of Roman emperors; but in no case do these heads belong for certain to the bodies with which they have become connected.

## II. THE MATERIALS AND PROCESSES OF CYPRIOTE SCULPTURE

The materials and processes employed by the Cypriote sculptor deserve a word of explanation; for they illustrate the essential dependence of form and style on the qualities of the rude matter, and on the means which the artist had at hand for imposing his conceptions upon it.

Cyprus yields neither marble, such as is the glory of Attica and the Greek islands, nor compact crystalline rocks like the basalt and granite of Egypt. Its sole materials, either for building or for sculpture, are its alluvial clays, and the soft tertiary limestones

of its foothills, and of those rolling downs in the southeast, in the hollows of which lie the sanctuaries of Golgoi and Achna. These chalky limestones are soft as cheese when first quarried, but soon become harder, though they never stand exposure well. They contain, moreover, so much gypsum that they are liable to dissolve if they lie for long in wet soil. They have also in most places the fatal defect that they are interbedded with thin partings of marl, which causes the rock to split into slabs with dangerous ease. Even the thicker-bedded and most compact varieties are seldom free from obscure flaws of this kind, which make the carving of outstretched hands and feet impracticable, and imperil the nose and chin. Something could be done to evade this trouble by carving an outstretched hand in a separate block, and dowelling it into a socket at the elbow; but for the most part the native sculptors accepted this limitation, and carved their statues in much flatter planes from front to back than they employed from side to side; and by restricting themselves further to compact subjects, by ruthless foreshortening, and by some distortion, they succeeded in adapting a surprisingly large number of poses and gestures to their precarious and untrustworthy material. It should be added that as the limestones vary locally, and each sanctuary seems to have drawn almost all its votive offerings from the quarries of its own neighbourhood, both local skill and natural limitations varied concurrently. At Idalion, for example, where the rock is thin-bedded, the statuettes are nearly all small, and the majority of them only a few inches thick. At Golgoi, on the other hand, the limestone which was in use is exceptionally thick and compact, and much of the sculpture —even the largest—is but little distorted: for example, the Priest with a Dove, 1351, the colossal Herakles, 1360, and the larger statues in Centre-Case B. Even masterpieces such as these are, however, usually flat at the back, and the projecting arms of the Priest were dowelled at the elbow, in the manner already described.

The tools of the Cypriote sculptor were primitive. The block was rough hewn with a flat-bladed adze, the marks of which are often to be seen on the backs of the statues. Then a very few chisels of various widths, and a broad-bladed knife were enough to finish the work. The drill, which plays so important a part in the sculpture of marble, does not seem to have been employed until the fifth century, when Greek methods of work were introduced, along with Greek models; and even then its use is but rare.

## III. THE USE OF COLOUR IN CYPRIOTE SCULPTURE

In a material so soft, so uncertain of grain, and also so opaque as these limestones, really delicate modelling and refinement of surface were out of the question. There was all the more reason, therefore, for copious use of colour. The same practice prevailed in Greece during the early periods, when sculpture was still in limestone. The usual pigments are the same red and black as are commonly employed in the pottery, with rarer use of the yellow and blue-green which appear on a few vases (741-50) and terracottas (2120, 2150-4). The original tint of the blue-green was probably sky blue. Red is commonly used for eyes and hair; for borders and embroidered patterns on the clothing; and for collars and necklaces, which are often on too small a scale to be rendered in relief. Black is almost always used for hair and beard. Yellow is reserved to represent gold or burnished bronze, and blue for textiles, leather-work, and perhaps for silver, as on the great sarcophagus 1365 in Floor-Case E. As a rule, these colours were applied directly to the surface of the limestone, and have been absorbed by it so as to leave a stain even where the paint itself has gone to powder. On some of the coarser limestones, however, the surface was first prepared by a hard coat of limewash or thin plaster, very like that of the archaic *poros*-sculpture of Attica. On this limewash, which covered the whole surface, the coloured details could be painted with greater accuracy and distinction. A good example of this limewash is the great sarcophagus 1365 already mentioned: though it has been slightly retouched, by far the greater part of its paint is ancient and in good condition. Other important examples of colour, in the Collection, are the well-known Priest with a Dove 1351, a small statue of Herakles 1093, a life-size bearded head of a Priest or Votary 1291, the Triple Geryon 1292, and two funerary stelae 1413-16 with knotted sashes painted across their flat surface.

Not unnaturally, the consciousness that colour was available to supplement the carver's efforts, encouraged him in slovenly work, especially after the native style had lost its archaic vigour. In the sixth century, too, and perhaps even earlier, the hair of eyebrows, moustache, and beard was rendered by applying colour to a slightly raised surface, which followed closely the contour of the skin, and was left quite smooth. It is no longer clear whether the coloured surface was shaded to show the texture; but the analogy of the

archaic Greek sculpture already mentioned suggests that it was uniform.

## IV. THE SUCCESSION OF STYLES IN CYPRUS

### A. THE EARLIEST PHASE, NOT YET MUCH AFFECTED BY ORIENTAL INFLUENCES

No sculpture in stone has as yet been found in Cyprus, of the Bronze Age or of the Earliest Iron Age. For these earlier periods, all our knowledge of the art of figure modelling is derived from work in clay, or in glazed ware, from ivory-reliefs, and from engraved seal-stones. Yet the art is not of wholly foreign origin. Though the long and continuous series of votive statues from the sanctuaries first becomes copious at a period when Assyrian influence already predominates, nevertheless there stands side by side with the grim bearded and helmeted heads and "Babylonitish garments" in which the intrusive style is most revealed, another series of figures, beardless, yet not female, 1040-6, 1251-6, wearing frontlets of native design, and clothed with a peculiar loin-cloth, shaped and sewn like bathing-drawers, which has no counterpart in Assyria, in Egypt, or even on the Syrian and Asia Minor coast-lands, and seems to be of a local fashion developed from the loin-cloths and kilts of the Cypro-Mycenaean world. That such a costume should have survived, at all events as "full dress" for ceremonial purposes, should not surprise us. What is more noteworthy is the two-fold likeness of the statues which wear it, to the sharp-nosed, long-chinned terracottas of the Early Iron Age, 1451-2, in Floor-Case X, in which there is as yet no trace of Oriental style, and to the few surviving examples of the larger modelling of the Late Bronze Age: compare especially the well-known head in painted plaster, from Mycenae, and the female-headed cups in coloured glaze from the British Museum's excavations at Enkomi, in Cyprus itself. The likeness of the rosetted frontlets which these heads wear to the gold frontlets from late Minoan tombs at Enkomi is tempting, but not conclusive; since other rosetted frontlets were worn by the courtiers of Sennacherib. Even these, however, belong to the years immediately around 700 B. C. If this comparison be justified, the art of sculpture must have been practised not much later than the middle of the eighth century, and perhaps even earlier than that.

In Greece, few would venture to date any extant sculpture earlier than about 600 B. C., though figures of clay and bronze, in more or less Oriental style, may well go back rather earlier, in proportion as the originals of them were easily portable. In Cyprus, however, Egypt is near at hand, with its long tradition of figure-sculpture, and Assyria, though far less facile in the round, has relief-sculpture of indisputable antiquity, and so like the earlier Cypriote work as to make it improbable that they are either independent in conception or very far apart in date. There is therefore good reason for assigning dates to Cypriote sculpture in accordance with the clear sequence of its styles. Costumes might (and probably did) overlap, but the treatment of the face, and particularly of eyes, mouth, and hair, offers a sure criterion of style, and links the whole series at its upper end to Assyrian reliefs and pre-Assyrian terracotta figures, and at the lower to Greek art of the late sixth century .

### B. THE ORIENTAL STYLE UNDER MAINLY ASSYRIAN AND NORTH SYRIAN INFLUENCES

In general, however, our present knowledge has not enabled us to push the common use of sculpture appreciably further back than the period when Cyprus begins once more, after long isolation, to respond to inspiration from outside; and then, as we have already seen from the pottery, the stimulus is at first wholly eastern. Obvious points of similarity between early Cypriote sculpture and the Hittite monuments of Asia Minor and North Syria cannot be interpreted with confidence till the dates and sequence of the mainland art are better known than at present. They may be due rather to collateral borrowing from the old Babylonian culture of North Syria, than to direct influence of Hittite art on that of Cyprus. Yet the latter possibility cannot be left out of account, and the traffic in seal-stones and other amulets indicates that intercourse with the mainland was never interrupted during the Early Iron Age.

It is from Assyria, however, in its third great phase of aggression, after the year 745, that Cypriote art seems to take its first new inspiration. The effects were profound. The old framed helmet with side-flaps stiffens into a rigid cone of metal, like the regulation helmet of Assyrian infantry (1257-8); the round shield acquires a sharp-pointed boss at its centre (534-5), and the sword becomes once more short and dagger-like (1154-5); it has a heavy spherical

pommel, and is worn almost horizontally in the belt. The native belt and loin-cloth are generally discarded; the tunic lengthens to the ankles; and over it is worn a heavy cloak, which hangs in straight folds from the left shoulder, and is caught up from behind under the right arm, and thrown over the left shoulder again, displaying in front its heavy tasselled fringe. The dress of the women is no less accurately rendered, as may be seen from the description of 1262.

Other Oriental loans are the human-headed and lion-headed monster 1021, recalling those which guard the palace doorways of Nineveh (see the Museum Collection of Casts, No. 152); and the heavy-maned, smooth-bodied lions, 1101, 1393-4, very different in handling from the lithe natural lions of Mycenaean art, but no less vigorous in their own way, and clearly dependent on the lion-sculpture of Assyria (see the Museum Collection of Casts, Nos. 147, 149, and the note on lion-types on p. 239 below).

### C. THE MIXED ORIENTAL STYLE UNDER MAINLY EGYPTIAN INFLUENCE

Assyrian influence, however, did not dominate Cyprus for long. It may have begun, as we have seen, a little in advance of the Assyrian protectorate; and no doubt it persisted for a while after that protectorate had lapsed; it may, therefore, have lasted from about 750 to 650 B. C., and have overlapped the next style until the close of the seventh century. But in 664, the sudden unforeseen rejuvenation of Egypt under the Twenty-sixth Dynasty not only marked the turning point of Assyrian fortune, but also impelled Egypt itself on a career of defensive conquest.

It is not certain how soon Egypt laid political hold on Cyprus: among the Greeks, it was Amasis (570-526 B. C.) who had the credit of annexation. The evidence of the pottery, however, is conclusive, that Egyptian fashions were in vogue at an earlier date; and probably we may assign their introduction into Cyprus to the long reign of Psammetichus, which occupies the later half of the seventh century (664-610 B. C.). This date is of course quite independent of that at which Egyptian scarabs and amulets began to be imported, since some of these ornaments go back to the obscure period of the Twenty-fourth and Twenty-fifth Dynasties which precede the Assyrian conquest.

Conspicuous signs of Egyptian influence are the linen kilt and the heavy artificial wig, which not only decorated the clean-shaven

head, but protected it from the Egyptian sun. In the cooler climate of Cyprus, this wig was of course as unsuitable as the scanty kilt and the bare breast and arms; but it is not necessary to suppose that Egyptian full-dress costume superseded native clothing for every-day wear. Indeed, with a very few exceptions, such as 1362, the Cypriote statues which wear the Egyptian kilt still wear also the same skin-tight vest as those with the old native loin-belt. The Egyptian kilt itself, too, changes its fashion; only a few examples are folded across, as was the custom in Egypt, so as to veil the central panel; the majority have their two sides drawn apart, in several pleats or side-folds, and the central panel, now fully exposed, is enriched with embroidery of *uraeus*-snakes and other symbolic objects in well-marked relief. Sometimes the belt is of leather, or metal, or both, and is richly embossed like the panel of the kilt.

The fashion of the beard also changes now. The Assyrian full-beard, with its ferocious curls, gives place to one so close-cut that it shows the contour of the chin; and the moustache is often shaved. Curiously enough, the one figure of this style which wears a curly beard (1363) is also the only one to show the peculiar double crown of an Egyptian king; and as the execution is mature, and not earlier than the middle of the sixth century, the guess may be permitted that this figure is intended to represent Amasis himself.

### D. THE ARCHAIC CYPRIOTE STYLE

The art of Egypt, however, never exerted such unqualified influence on Cypriote sculpture as did that of Assyria; partly through the very fact that Assyrian art had already operated so profoundly; partly because the Egyptian renaissance itself was intimately connected with the spread of that Hellenism which was soon to supersede it. In Cyprus, too, Hellenic spirit appears increasingly in all departments, absorbing, selecting, and recombining, from the medley of Oriental motives, the elements of a coherent and harmonious style; and employing the technical skill which Cypriote sculptors had won from their varied apprenticeship, to render old forms with a new and vigorous naturalism.

The same process, of course, was going on in other parts of the Greek world; but in Cyprus the native school of sculpture was older, its materials easier to manage even than the *poros*-stone of Attica, and its political and religious constitutions more favourable

to the production of votive sculpture on a large scale, in proportion as they were more archaic (p. xxxvii). And since the Egyptian renaissance itself was distinguished by a very similar readjustment of old artistic traditions to the higher canons of the new Hellenism, the Egyptian models themselves, which most influenced the Cypriote sculptor, were at the same time more congenial to him, and more consistent with the Hellenic ideal, than they could have been at any other period.

The Mixed Oriental styles, therefore, pass insensibly into the Κύπριος χαρακτήρ, that "Archaic Cypriote style," by which Aeschylus (*Supplices* 282) illustrates figuratively the guise of the daughters of Danaos, western in origin, but transfigured by oriental sojourn. The rendering of surfaces rapidly becomes more delicate; the eye and mouth tender and vivacious, occasionally even grotesque in their naïve attempts to be expressive. The hair escapes from the cap under which Assyrian incompetence had hidden it, and shakes off the massive smoothness of the Egyptian wig. On the forehead it is drawn forward in one or more rows of small corkscrew curls, borrowed from Assyrian tradition, but transformed altogether in the borrowing. Behind, where it still falls to the shoulders in a heavy mass, the same detailed treatment is attempted, and long plaits or wavy locks are drawn forward in front of each shoulder. A full pointed beard and small drooping moustache are worn once more, but the beard has curling locks, at first small and numerous, and then relaxing their set rows into a natural disorder.

A fresh costume comes in at the same time. The shaped and embroidered loin-belt is discarded; the tunic becomes looser and falls to the knee; and sometimes has what looks at first sight like an overfold. If so, the tunic itself must have changed from a shaped and sleeved vest like the "Ionic chiton" of Asia Minor, to something more like the "Doric chiton" of Greece, which is nothing but a simple sheet pinned into shape over the shoulders. Yet some representations (1096, 1358) show the sleeves of the tunic beneath this overfold; and it is possible that the new feature is really a separate garment shaped like the undertunic, but shorter in front, wider at the neck, and sleeveless. A loose cloak is now often worn over all, variously draped about the figure like the Greek "himation."

This Archaic Cypriote style corresponds in date approximately with the sixth century B. C. It departs by insensible degrees from the previous Oriental phases, and passes by as gradual transi-

tion into the Mature Cypriote style, under Hellenic influence, which belongs to the century which follows.

### E. THE MATURE CYPRIOTE STYLE

This transition might have been more gradual and the effects of Greek intercourse more profound, had the political history of Cyprus been less chequered. On the collapse of the Lydian Empire in 545 B. C., the Greeks of Ionia fell under the suzerainty of Persia; and in the next generation, the Persian conquest of Egypt involved the cities of Cyprus, Greek and Phoenician alike, in the same fate. Phoenicia itself had already surrendered before Egypt was attacked in 526 B. C. For nearly another generation, Persian supremacy was unquestioned. Then, in 500 B. C., the failure of the Ionian Revolt (p. xxxviii), ill-timed, ill-led, and ill-fated, had the effect of precluding Cyprus from further share in the Persian Wars, and cut off, also, the stream of Greek imports and ideas, which had affected the island fruitfully so long as Cyprus and Ionia were both under Persian rule.

This isolation lasted the longer, because the Greek naval victories at Salamis and Mykale, which expelled the Persians from the Aegean, did not directly touch their sea power beyond it. But in 466 B. C. Kimon's double victory at the Eurymedon River opened the waters of the Levant once more to the enterprise of the Greek League; and within the next few years Cyprus became the base of a strong naval patrol. Then Persia rallied; the crushing defeat of the expedition to Egypt, in 454 B. C., the political troubles of Athens at home, and the death of Kimon during a siege of Kition in 449 B. C. cut short these prospects, and Cyprus was abandoned once more to Persian over-lordship, and to civil wars of Phoenician against Greek.

In Cypriote sculpture, the effect of this sequence of events is clear. Cut off from its Ionian models, the Archaic Cypriote style belies its bright promise; and the brief contact with Athens in 460-449 B. C. gave only short-lived stimulus in a rather different direction. The rare examples of Atticized work (1285, 1290, 1295-99, 1308) testify rather to the supreme charm of Athenian style — momentarily seen, and as suddenly appreciated — than to any real apprenticeship in this potent school. Though a new and living spirit animated them for a brief space, the forms and conventions of the native style were not permanently altered; and then —

this opportunity once lost - Cyprus retired into itself, to perpetuate in lonely stagnation an archaism which it had all but outgrown.

### F. THE DECADENT CYPRIOTE STYLE

Only once, at a moment when Athenian fortunes seemed to be failing most surely, did another prince of Salamis, Evagoras, attempt to rescue Cyprus from hybrid indolence and apathy; and there seems little doubt that craftsmen and other artists came freely to his court, as they came to the courts of Macedon and Syracuse, in the last troubled years of the Peloponnesian War, and still more during the brief nightmare of Spartan supremacy.

But in Cypriote art long inertia ended in paralysis. In the middle of the fifth century Cyprus and Athens had still been near enough in thought to be mutually intelligible in art; but before its close, Athens had moved forward, and carried all Greece with her, into a new world of skill and feeling. The Cypriotes alone had stayed almost where they were; and to stagnate, amidst such progress, was to die. So the maturer schools of fourth century sculpture displayed their message to blind eyes; they astonished where they should have inspired; and in bewilderment, the native sculptor forgot or misused the skill that he had, in trying to learn an art that was beyond him, and copied, not the spirit of Skopas and Praxiteles, but the mannerisms of their pupils. Divorced, therefore, from a policy of nationalism, in the next generation there was little left for the native art of Cyprus but to sink gradually into a poor local fashion. The pathetic faces of dead Hellenes on our two mummy-like sarcophagi, 1366-7, are eloquent of the current neo-Orientalism. Their material and their workmanship are of Tyre or Sidon, not of Athens.

### G. THE HELLENISTIC AND GRAECO-ROMAN STYLES

Thus Alexander's conquest, and in particular his annihilation of Tyre, came too late to save the native arts of Cyprus. Henceforward all is clumsy imitation of whatever Greek style happened to be current in the new neighbouring capitals, Antioch and Alexandria. The vigorous realism of Pergamon, on the other hand, finds little place here; and portraiture is attempted but rarely. Most of the statues, even of human votaries, follow ideal models, Apollo, Artemis, Demeter; only a few reflect well-known types of figurines.

The transference of Cyprus from nominal dependence upon Ptolemaic Egypt, to form an annex of the Roman province of Cilicia, is a convenient milestone politically, but counted for little in the development of style. No precise dates can be assigned as yet either in the Hellenistic or in the Graeco-Roman phase. It can only be noted that, by the first century A. D., portraiture has become commoner, though no more touched with inspiration; and that, as time goes on, some ideal types are affected slightly by the portraits of successive Roman Emperors. Some of the latest work shows a remarkable affinity with the barbaric work of the Hellenized East, in Persia and Northern India (1219-22).

## V. GUIDE TO THE ARRANGEMENT OF THE SCULPTURE CASES

Within these successive periods, different kinds of sculpture were popular at different times. In addition, therefore, to the principal series, which is intended to illustrate the general characters and tendencies of each style, smaller groups have been constituted to represent special cults like those of Herakles, Zeus Ammon, and the Paphian Mother-Goddess; special votive-offerings, such as chariot groups, banquet scenes, domestic animals, and parts of the human body; and special types of votaries like the so-called Temple-boys. A separate section in the Annex is reserved for sculptured tombstones and sarcophagi.

The general arrangement of the sculpture, therefore, is as follows:

Wall-Cases 29-50 contain examples of the principal types of votive statuettes, ranging up to figures of about half life size; each type is grouped in historical order, to show the treatment of the same motive in successive styles.

Floor-Cases XI-XVII contain a parallel series of heads from large statues, together with a few smaller figures of exceptional interest. The heads are arranged in order of style, with the special object of illustrating the development of technical processes and the growth and change of artistic conventions.

Centre-Cases A B C contain colossal and life-size statues of each principal style; they should be studied in connection with the series of heads in the Floor-Cases.

Centre-Cases D E I contain sarcophagi and other relief-sculpture; and G a few architectural fragments.

Wall-Cases 51-72 in the Annex contain sculptured tombstones

and other dedications, of various periods and styles; they are arranged to illustrate the handling of traditional motives, such as the lion, the sphinx, and the family group, in successive phases of art.

The Inscribed Stone Objects 1801 ff. remain for the present in the corridor leading to the Museum Library.

# EARLY TYPES OF VOTIVE STATUETTES

## ORIENTAL STYLE, MAINLY ASSYRIAN INFLUENCE ABOUT 700-650 B. C.

AS has been explained already (p 133), the earliest phase of stone sculpture in Cyprus seems to owe its inspiration mainly, though not wholly, to the art of Assyria in its third great period of ascendency, from 745 to 664 B. C. The finer and larger examples of this style are collected in Floor-Case XI and Centre-Case A; but the small scale of the great majority of the votive figures makes it possible to bring together in Wall-Cases 29-30 a series of the principal types and poses sufficient to give a fair idea of the ideas and methods of this school of sculpture. The principal marks of Assyrian influence in the modelling are the prominent nose, high cheekbones, wide open eyes with exaggerated eyelids and arched eyebrows, broad heavy chin, and stern, almost brutal expression. The hair, where it is exposed at all, and the beard, which is worn long and full, are rendered by rows of conventional curls without any indication of texture. The feet are very broad and square, with the toes of nearly equal length.

Wall Cases 29, 30

### VOTARIES, MALE AND FEMALE, 1001-12

These are the commonest types of statuette in all Cypriote sanctuaries. The meaning of the types themselves, and the questions of costume and ritual which they suggest, have already been treated summarily on p. 127-9.

1001-5. MALE VOTARIES wear a long sleeveless tunic and heavy cloak, like the large bearded statues 1385-6 in Centre-Case A. The pointed cap or helmet is of the same type as on these large statues and on the life-size heads in Floor-Cases XI-XII;

Wall Case 20

its ear-flaps are turned up, and are only slightly indicated. The hair hangs in a heavy mass behind the neck, and is quite concealed in front by the cap. There is no attempt to render its texture. In each ear of 1003 is a spiral earring of the same type as 3078 ff. in the Collection of Ornaments. Only 1004 is bearded; but the costume shows that the others also are intended for male votaries. The left arm hangs loosely by the side; the right is slung in a fold of the cloak. The feet are bare. The tunic is rendered without folds, and only the edges of the cloak are shown in low relief: but this simple modelling was enhanced in 1002-3 by red paint, of which many traces are seen on the seams of the tunic, and on the border of the cloak; and the cloak of 1004 has a heavy fringe cut in relief. H. 1 ft. $8\frac{3}{4}$ in.–1 ft. 6 in. Doell, i., 4, 6 (1004); Iv, 356 (1002); xlii, 267 (1003); Iv, 355 (1004); I, xlii, 268 (1001); xxxiv, 217 (1005).

1006-7. Female Votaries wear a long foldless tunic like that of the men, but no helmet or cloak. On 1007, where the seams and borders of the tunic are painted red, the sleeves are seen to reach the wrists, whereas those of the men end close below the shoulder. The hair frames the forehead in many long rolls, and falls behind in a compact mass to the shoulders. Both 1006 and 1007 wear a collar of beads with a pendant in front, and 1007 has also long earrings. The pose of each is characteristic of a large group of these votaries: 1006 plays a tambourine, like 2054-6 in the Collection of Terracottas; 1007 holds a flower in her right hand, and lifts with her left a fold of her skirt like 2164; compare also the larger and better-worked Flower-Bearer 1263 in Floor-Case XI. The head of 1006 has been broken, but certainly belongs to the body. Hs. 1 ft. 4 in., $15\frac{7}{8}$ in. Doell, ii, 2, 58 (1006).
I, xxvi, 66. (1007), xxxii, 208 (1006).

1008-10. Votaries of the same type as 1001-5, but less carefully worked, and of uncertain sex. The close-fitting cap, however, resembles that of the male votaries 1036 ff. in Wall-Case 31; it may be intended to represent the heavy Egyptian wig, which comes into fashion in the seventh century, but the rest of the costume here is still purely Assyrian. There is red paint on 1010, and 1009 seems to have been burned, probably in some accidental fire in the sanctuary. Hs. $11\frac{3}{4}$ in.–$5\frac{1}{8}$ in.
I, xxxii, 211(1008).

1011. Female Votary in a more vigorous style, which recalls the finely-wrought figure 1262 in Floor-Case XI. Its details go far to explain the stiff flat treatment of 1006-7. The left foot is advanced, the right hand holds a flower like 1007, and the left hand lifts a fold of the skirt, like 1006 and 1262. Like 1262, this votary seems to wear a cloak over the tunic, and a few simple folds of its drapery are shown. There are Wall Case 29

1002

1004

1006

also traces of red paint. The hair is confined on the forehead by a broad frontlet, and falls partly behind the head, partly in four parallel locks in front of each shoulder: the artist's intention is the same as in 1262, but more roughly expressed. H. $5\frac{7}{8}$ in.

1012. Female Votary (upper part only) of the same type as 1006-7 but rather more advanced in style, with some attempt to render the drapery by shallow lines falling from the shoulder. The hair seems to be confined by a veil, and there are large

double earrings, apparently of the spiral type like 3088 ff. in the Collection of Ornaments. The position of the hands is reversed; the object held in the left hand is not easily recognized. H. $5\frac{7}{8}$ in. I, xxxiv, 216.

### HORSES, HORSEMEN, AND CHARIOTS, 1013-18

Wall Case 29 Middle

Next in importance to the votaries themselves come the representations of their horses and chariots. Chariots for war, hunting, and travel were introduced into Cyprus in the Mycenaean Age; the art of riding seems to have followed early in the Age of Iron. A votive chariot of stone, on a much larger scale than these, with four horses, now in the Cyprus Museum (CMC 6000), was found in the sanctuary of Apollo at Tamassos and was accompanied by a number of smaller terracottas of the same type, but most of the representations of horses and chariots come from the tombs, and are small, even when they are in stone. The majority are wrought in clay; for example, the horses 2078 ff. and chariots 2105 ff. in the Collection of Terracottas.

1013. HORSE, saddled and bridled, but riderless. The head is rendered with great vigour, and the mane is shown in relief. There are many traces of red paint on head, neck, and body. The harness is of Assyrian type, with headstall and fringed saddle-cloth secured by a broad collar and crupper-band. In front hangs a large tassel or fly-whisk. The native saddle of modern Cyprus is essentially of the same type. The small scars on the right shoulder of the horse, on the back of the neck, and on the bridle, suggest that the figure of a groom has been broken away. Similar groups of horse and groom are known, but are not common (CMC 3301-3). This example is probably of the early seventh century, and may be compared with the horse 2079 in the Collection of Terracottas. H. 4 in. L. $5\frac{7}{8}$ in. I, lxxx, 511.

1014. HORSE WITH RIDER. The rendering of mane and harness resembles that of 1013, with broad collar and tasselled headstall; but the saddle-cloth is not represented in relief, though it seems to have been left uncoloured while the body of the horse was coloured red. There are red traces also on the rider, who is disproportionately small, and sits high on the back of the horse. Such disproportion is common in early riders like 2096 in the Collection of Terracottas. The rider wears

a low cap with deep brim and broad chin-strap, perhaps intended for a head-dress like that of 2271 ff., though these terracotta riders are of much later work. He seems to have held the bridle in his left hand, and to have brandished a spear in his right, which is broken away. A scar on the right side probably shows where the spear-shaft touched the horse's neck. H. $7\frac{3}{4}$ in. L. $12\frac{1}{4}$ in. I, 512.

1015. Horse with Rider, on a rectangular base. The horse sets both forefeet on a crouching lion, which the rider transfixes with a spear held in his right hand. The rider's body and arms, however, are broken away, together with almost all the shaft of the spear. The horse wears the same harness as 1013-14, but more elaborately decorated with rich fringe and tassels. There is red paint on the saddle-cloth and bridle, on parts of the horse and lion, on the border of the rider's tunic, and on the base. The lion's head and mane are painted green, and there are traces of the same green paint on the horse's bit. Compare the green harness of the horses on the sarcophagus 1365 in Centre-Case E. H. $6\frac{1}{16}$ in. I, lxxx, 519.

1016. Chariot with Four Horses, of clumsy but probably early work. The horses are carved in a single mass, from which only their heads and forelegs emerge. They are harnessed in two pairs, with Assyrian trappings, to poles which project from the forward angles of the car, which is only roughly outlined. The wheels are omitted altogether. The yoke is represented as if it spanned all four horses; and the two occupants of the car rest their hands uselessly on its rim without any indication of reins. They wear the long-sleeved tunic and are bareheaded. H. $8\frac{1}{2}$ in. L. $8\frac{1}{8}$ in. W. $5\frac{1}{2}$ in.

1017. Chariot with Two Horses. The horses stand on a broad flat base, the height of which is adjusted by a support on the under side, to accommodate the wheels of the car, which are made separately, and were attached by a wooden axle, like the wheels of the clay carts 2110-13 in the Collection of Terracottas. The wheels are solid, but have the rim and eight spokes

1017

Wall Case 29 Middle

painted in red. There is red paint also on the yoke and horses, and on the dresses of the men in the car. The horses are fully modelled, and their harness is rendered in elaborate detail: it consists of a rich headstall and bridle, a double neck-band, single girth, and broad breast-band with a large tassel or fly-whisk in front, like that of 1013. The yoke is very wide, with upturned ends; the pole over which it is slung seems to consist of a pair of shafts or poles like those of 1016, but lashed together when used as here with only two horses. In the car, which is open behind, are two men, separated by a fore-and-aft partition. The driver, on the right, wears a foldless tunic, and is posed as if he held the reins in both hands. The other figure stands erect, resting his left hand on the rim of the car, and his right in a fold of his cloak, which is indicated with some care. Both are bearded, and have their hair confined by a frontlet, with short curls below. H. $6\frac{3}{8}$ in. L. $7\frac{1}{4}$ in. W. (Wheels) $6\frac{1}{8}$ in. I, lxxx, 520.

1018. Chariot Wheel, from a car like 1017, cut solid, but with the rim and six spokes in low relief, enhanced by red paint, of which few traces remain. D. $3\frac{1}{4}$ in. I, xxix, 198.

The varying number of the spokes in these early Mediterranean chariot wheels is noteworthy. The chariots of Egypt, which are themselves of Asiatic origin, and some Assyrian chariots, have six-spoked wheels, as would be expected in a region which had long used a sexagesimal system for dividing the circle as well as for other measurements. Mycenaean chariots, on the other hand, have invariably four spoked wheels, derived from the simple plank-built wheel which survived in the country carts of classical Greece. The eight-spoked wheel, which is a natural derivative of this four-spoked type, ranged from Central Europe to Assyria, where it was in use side by side with the six-spoked type; it was known, by repute at least, in the Homeric Age of Greece, for Homer gives eight-spoked wheels to the chariot of the Goddess Hera. In Cyprus the four-spoked wheel was introduced by the Mycenaean colonists, but in the Later Iron Age, both eight and six are found, as well as painted representations of five and seven due to inattention or careless drawing. In modern Cyprus country carts are still seen in which the rim of the wheel is in separate sections loosely bolted together, and each supported by its own pair of spokes.

1019. Warrior, probably broken away from a chariot group like 1016-17, for his large round shield is slung on his back, not carried on his arm. He wears the foldless tunic, with a quiver slung behind his left shoulder, and a pointed helmet with the ear-flaps hanging low, for protection on his journey. There is red paint on the lips, helmet, and shield. H. 6 in. Wall Case 30

I, lvii, 393.

1020. Banquet Scene, representing a circular group of figures, reclining on couches which face inwards around an open space; in the centre is a socket intended to hold an altar or table of offerings. A large part of the circular base is broken away, and only three of the couches are preserved. On the first couch reclines a bearded man, in pointed cap and long tunic, like the male votaries 1001-5; he rests his left arm on a pillow, and embraces with his right a young girl who sits across his knees, in a long woman's tunic like 1006-7. On the second couch is a similar man; but his dress is of rough texture, as if to represent sheepskin or fur (as on 1031), and he has no companion. The third couch has a group like the first, but the man is younger, and has less beard. A sacrificial meal, such as is represented here, formed part of many religious ceremonies in the ancient world. For the general composition of the groups, and for the pose of the figures, compare the banquet-scene on the sarcophagus 1364 in Centre-Case D, and the painted representations on Corinthian and other Greek vases of the sixth century. The familiar grouping of the banqueters is wholly in the Greek manner. In Assyrian banquets the women sit more sedately and have separate chairs by the side of the men's couches. Isolated groups of figures, on single couches, like 1142-5, in Wall-Case 39, are sometimes found in tombs; they are probably to be interpreted as abbreviations of a banquet-scene; but they are of rather later style than this scene, which may be assigned, on grounds of costume, to the seventh or sixth century, and probably comes from a sanctuary. For other Banquet-Scenes, see Index. H. 6⅞ in. L. 13 in. W. 9½ in. Perrot, fig. 307. I, lxvi, 432.

1021. Human-headed Bull and Lion, represented side by side, with their heads turned away from each other. The feet and hinder parts, and one foreleg of the human-headed figure are

Wall Case 30

destroyed. The purpose of the figure is uncertain: it may have been part of the arm of a throne. With the lion compare the funerary lions 1383 ff. in Wall-Cases 52-55. The other figure is winged, like the human-headed bulls in Assyrian palaces, but the pointed helmet, with upturned flaps, and the treatment of the beard and face are entirely Cypriote, and probably of the seventh century. There are traces of red paint, and also faint traces of black or green, on the wing and neck.

H. 1 ft. 4 in. I, xlii, 273.

1022. SERPENT CHARMER, holding in each hand a serpent, the head of which rests against his cheek, while the tail hangs down in front of his body. He wears the foldless tunic with border painted red, and a close-fitting cap on top of which the heads of three more serpents project forward, while their tails hang down behind. Probably this figure represents some ceremonial performance, of which no literary record has been preserved: compare the small clay figure of a votary and serpent 2047 in the Collection of Terracottas. It is tempting to compare this observance of snakes with the cult of the Snake Goddess at Knossos and at Gournia in Crete. The uraeus-snake which symbolizes Egyptian royalty comes later into the decorative art of Cyprus, and the clay uraeus 2132 was certainly intended to represent some Cypriote snake-cult. In much later times, the power to "take up serpents" with impunity was still regarded as proof of divine favour and protection. (Mark xvi, 18; Acts xxviii, 3-6.) The serpent-charmers of Cyprus were famous, and their art was in part at least a family tradition (Pliny, *N. H.*, xviii, 3, 30-1).

1022

Quite recently a British court in Cyprus gave substantial damages to the owner of a lost "snake-stone" (Lukach and Jardine, *Handbook of Cyprus*, 1913, p. 246). H. 16¼ in. I, xxxii, 209. Wall Case 30

FLUTE-PLAYERS AND MASKED DANCERS, 1023-31

The ceremonies of all Cypriote sanctuaries were accompanied with music, song, and dance. The commonest instruments were the flute, the harp, and the tambourine or flat drum. Usually the flute and harp are alternative, and not habitually found in the same sanctuary. But exceptions occur; a figure of a harp-player could be dedicated inadvertently at a flute-playing sanctuary, and so forth; the fine harper and flute-player 1264-5 in Floor-Case XII seem to have been designed as a pair; and on the engraved bowls, 4557, 4561, in the Collection of Ornaments, flute, harp, and tambourine are shown in use together.

The flute used by Cypriote votaries, like that of classical Greece, consists of a pair of pipes, with reed mouthpieces, held in place by a mouth-band which covers the player's lips, and is tied behind the head: sometimes for further support a cross-band passes over the top of the head. The pipes, thus adjusted, were played one with each hand. Similar double pipes are still in use among the villagers of Palestine, and in many parts of the Greek world, though not now Cyprus itself.

1023-8. Flute-Players, wearing the same foldless tunic as the Votaries 1001-7 in Wall-Case 29: 1023 wears the over-cloak also. In 1023, 1027, the mouth-band of the flute is not shown; in the rest it is rendered in low relief, and in 1024 red paint is used (perhaps as an afterthought) to indicate the cross-band; so probably the mouth-bands of 1023, 1027 were originally indicated by painted lines. These flute-players wear no cap, and the hair is variously rendered: 1023 has transverse coils with a single row of small curls on the forehead; 1024 has a parting

1027

Wall Case 30

on the forehead; 1026 wears a wreath, from which three pointed locks of hair fall in front of each shoulder; 1027-8 have similar plaits both before and behind, and 1027 a single row of curls on the brow. The head of 1026 is unusually long and narrow, and recalls the "insular" style of early Greek sculpture; 1027 has more strongly Assyrian features than usual, and is of a peculiarly soft and white variety of limestone, but is nevertheless probably of Cypriote work like the rest, and wears characteristic spiral earrings; 1028 already shows Egyptian influence, and should be compared with the still more Egyptian-looking flute-players 1264, 1278 in Floor-Case XII, and the later votaries, 1033 ff. in Wall-Case 31. Hs. 1 ft. $1\frac{1}{2}$ in. — $2\frac{3}{8}$ in. Doell, ii, 3, 54 (1024).

I, xxi, 44, 42, 49, 43, 46, 47.

The three figures which follow must be considered together. The first of them has been described more than once as representing an animal-headed monster, of religious or symbolic meaning; but if it is compared with the other two it will be evident that all three belong to the same type, and represent votaries wearing animal-masks, probably as performers in some religious ceremony of which there are no literary records from Cyprus, but many parallels in the rituals of classical Greece and other countries. Animal-headed personages, running or dancing, are frequently represented on the engraved seal-stones of the Mycenaean Age: compare Perrot III, fig. 370; De Ridder, *Catalogue de Clercq* (*Antiquités Chypriotes*), p. 44, note.

1029. Masked Votary, certainly bull-headed, though formerly described more than once as a bear. The mask entirely covers the head of the wearer, and is fitted with a loose neck-cloth, which lies in heavy folds on his shoulders. This cloth he draws downwards in front with both hands, as though to hold the mask in place. Over the customary long tunic, he wears a short over-garment like a cape, which seems to envelop the arms; for this perplexing article of Cypriote dress, see 1358 below. On its border there are traces of red paint. H. $8\frac{3}{8}$ in. Doell, vii, 4, 221; Perrot, fig. 414. I, xxiv, 57.

1030. Masked Votary, certainly stag-headed, though the horns have been broken away. The mask shows no traces of a neck-cloth, and the hair and right ear of the wearer are shown beneath its rim. The votary is, in fact, on the point of removing

his mask, and for this purpose holds it in both hands by the muzzle. In this figure the over-garment does not envelop the arms, which are seen issuing from the short sleeves of the tunic. H. 10⅛ in. Doell, vii, 5, 220. I, xxiv, 59. Wall Case 30

1029

1030

1031

1031. Masked Votary, in the same conventional costume as 1029-30; the rough tooling of its surface may perhaps be intended to indicate sheepskin or fur, as in 1020. The mask, which seems to represent a horned animal (but is very roughly rendered), is held aloft in the left hand of the wearer, who has just removed it from his head. H. 9⅛ in. I, lvii, 381.

## ORIENTAL STYLE, MAINLY EGYPTIAN INFLUENCE, ABOUT 650-600 B. C.

The causes of the rapid substitution of Egyptian for Assyrian models in Cypriote art have already been discussed in the Introduction (p. xxxvi); their principal effects in sculpture may be briefly noted here. The rugged features, prominent nose, high cheekbones, and staring eyes give place to a rather narrow prominent nose with straight bridge, long almond-shaped eyes under nearly straight Wall Case 31

Wall Case 31

eyebrows, a rather short face with full lips, prominent jaw, and small pointed chin. All the proportions of the figure are slender and graceful; arms and legs, hands and feet are long and thin; and the waist markedly smaller than the shoulders. The hair is entirely replaced by a dense wig which sits rather low on the forehead and is rendered with a smooth swollen surface. The face is usually clean-shaven; the stiff chin-beard worn by some Egyptian kings is not represented in Cypriote art; and the presence of a beard, close clipped, and often without moustache, is a sign of Greek influence and later date.

### FIGURES OF GENUINE EGYPTIAN WORKMANSHIP, 1032-34

Very rarely, sculptured figures are reported to be found in Cyprus which seem to be of native material, but yet conform so closely to Egyptian canons of style that it seems best to regard them as the work of Egyptian artists resident in Cyprus during the period of its close connection with Egypt under the XXVI Dynasty. In default of exact records of discovery, however, it must remain uncertain whether any such object was found in the island, not brought over more recently from Egypt.

1032. WRESTLING DWARF, bending forward to clasp his opponent, whose hands, broken away at the wrist, are seen gripping the dwarf round the waist. The head is rendered with great vigour and skill; the ears and eyes are rather prominent, and the jaw square and firmly set. The disproportion of the body is intentional, the artist's clear purpose being to represent a dwarf. The hair, which is cut very close, in Egyptian fashion, was painted black. The eyes also were black, but the rest of the figure was painted deep red, like the male figures in Egyptian paintings and reliefs. This flesh colouring is quite foreign to Cypriote sculpture, but recurs in 1033 and on some classes of votive terracottas (CMC. 5501 ff.) The limestone of which the figure is made seems, however, to be of the common native quality. H. 6⅞ in. I, lvii, 364.

1033. STANDING VOTARY IN EGYPTIAN COSTUME. The pose is that of an ordinary Egyptian portrait statue, with one foot slightly advanced, and the right hand held rather high across the breast. The left hand fell loosely by the side, but is broken away. The figure wears the ordinary Egyptian linen kilt hanging from a waist belt; it has the usual deep fold in front.

Above the belt the body is nude, except for two heavy necklaces and a massive wig arranged in long coils hanging from the crown of the head almost to the shoulders. The features are of strongly Egyptian type. The whole figure is elaborately painted, the wig, eyes, eyebrows, necklaces, belt, and kilt border being coloured black; the kilt is left white; the flesh parts are light red; and the lips, breasts, navel, and some details in the kilt-border, of a darker tint of the same red. The statement that this figure was found in a tomb at Amathus may well be correct. It appears to belong to the late seventh, or early sixth century. The limestone is of fine quality, but may be native. H. $4\frac{7}{8}$ in. I, xxxiv, 215. Wall Case 31

1034. Miniature Shrine in Egyptian style, with a cornice of uraeus-snakes. An ibis-headed figure of the Egyptian deity Thoth, crowned with a solar disc, stands between two conventional trees, which form the door-posts of the shrine. The material is a soft white limestone with hard concretions and flaws of brown calcite; it is probably foreign to Cyprus, and may well be from Egypt. The surface is much decayed, but shows traces of black paint, and (more obscurely) of red or dark brown. H. $4\frac{5}{8}$ in. I, lvii, 377.

CYPRIOTE WORKMANSHIP, IMITATING EGYPTIAN STYLE, 1035-9

These figures are clearly distinguished from those of genuine Egyptian workmanship by their heavier proportions and ruder handling, but their pose and costume are unmistakable. They stand very erect, with one leg, usually the left, slightly advanced; whereas the figures of Assyrian style keep their feet together and in line. The Egyptian figures were unclothed above the waist, but these wear a skin-tight vest or close tunic with short sleeves, which sometimes show a distinct border. The kilt is more elaborately constructed than the plain linen loin-cloth of Egypt; its central fold or apron is flat, stiff, and often richly embroidered, and the belt from which it hangs has prominent edges, and sometimes a decorated surface between them. Some figures (1036 and perhaps 1039) wear a heavy Egyptian wig; others (1037-8), the same pointed helmet as the votaries 1001 ff. in Assyrian style.

1035-9. Male Votaries, in several varieties of workmanship. The embroidered apron-fold of 1035 shows the grotesque bearded head of the Egyptian deity Bes; then two uraeus-

Wall Case 31

snakes; then a horned animal in a rectangular panel; all in well-marked Cypriote style. On each arm is a double bracelet, probably intended to be of the same spiral type as 3552-3 in the Collection of Ornaments. H. $14\frac{3}{4}$ in. I, liv, 347.

1036. The kilt seems to be pleated or crinkled, like a modern "crépon" material; but the artist has not clearly understood what he was copying. The shoulder-seams of the close-fitting vest are shown in red paint, and another band of red runs down the middle in front. H. $12\frac{9}{16}$ in. I, xxvi, 70.

1037-8. The pointed cap marks a further departure from Egyptian models: it is the same as is worn by figures of Assyrian style. In both the kilt is very obscurely rendered, and in 1037 it is perhaps even omitted, exposing the skirts of the vest below the belt. The vest of 1038 is covered with a pattern of obliquely crossed lines, which recalls the lozenge-shaped quilting of the vests worn by Cypriote statues of painted terracotta from Salamis, in the British Museum. H. 2 ft. $7\frac{5}{8}$ in. I, xlviii, 286 (1037).

1039. The belt has prominent rims, as in 1036, and the apron-fold of the kilt is plain; probably its original decoration was painted. H. $6\frac{13}{16}$ in. I, xxxiv, 219.

## MIXED ORIENTAL STYLE, ABOUT 650-550 B. C.

Under the combined influence of the Assyrian and Egyptian traditions already described, a Mixed Oriental style was rapidly developed in Cyprus. This seems to have maintained itself side by side with its foreign models, and also to have outlived them; passing over gradually, as Hellenic influence became stronger, into a Cypriote variety of the archaic Greek schools which flourished in Ionia and the Greek islands in the sixth century. The growth of Hellenic influence is most clearly shown in the increased observance of the natural structure of the human body, and its customary poses and movements. The rigid conventions of the Oriental styles are gradually overcome, and the features become at the same time softer and more animated.

### MALE VOTARIES WEARING THE CYPRIOTE BELT, 1040-47

These figures are almost the only record of a remarkable piece of native dress, the close-fitting belt, or bathing-drawers, which re-

places the Egyptian kilt, and fits closely to the body from the waist to the upper part of the thigh. It is constructed of two or more pieces of cloth, variously shaped, and sewn together with prominent seams like those of some of the vests which are worn with it. It is sometimes richly ornamented with panels of embroidery or appliqué work. This Cypriote garment resembles closely that which is worn by modern acrobats, and (like it) has been developed out of a folded loin-cloth such as is worn by many Eastern peoples, and was the primitive costume of the inhabitants of Crete and other Mediterranean lands in the Bronze Age. But it was only in Cyprus, where the Bronze Age civilization lasted on with less disturbance than elsewhere, that the folded loin-cloth was fully transformed, by shaping and trimming its lower edges where they pass from front to back between the thighs, into this close-fitting hand-sewn garment, which may be regarded as a late representative of a traditional costume far older in Cyprus, and more characteristic of its culture, than either the foldless tunic of the Assyrian figures, or the Egyptian kilt and apron. Wall Case 31

Above the belt these figures always wear the same skin-tight vest as the preceding group, shaped and sewn like the belt itself out of two or more pieces of cloth, with seams and borders prominent or decorated, and other ornament of stripes or embroidery.

1040-5. Male Votaries with Cypriote Belt. The style of these figures varies, but they all seem to belong to the seventh or early sixth century. With the exception of 1042, which has a pointed helmet, they wear on the forehead a broad frontlet, plain or coloured red (1040, cf. 1046 a, b, 1047) or embossed with rosettes (1045, cf. 1046, a, b, 1047), which recalls the gold frontlets from Late Mycenaean tombs at Salamis, now in the British Museum, and the similar Mycenaean frontlet 3002 in the Collection of Ornaments; compare also the life-size frontlets on similar heads in Floor-Case XI. Usually, this frontlet conceals the hair on the forehead; but in 1041, 1044 a single row of small curls is shown. Behind the ears the hair falls in a heavy mass on the neck. Earrings and bracelets are of the spiral type. The close-fitting vest shows copious traces of ornament: broad stripes of red paint on 1040, 1042 (cf. 1046 a; and borders of the same on 1046 b.), and representations of trees or branches, lightly incised, on 1045. The belts have richly embroidered rosettes and other ornaments, and show Wall Cases 30, 31 32

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many traces of red paint. Hs. 2 ft. $4\frac{7}{8}$ in. — $6\frac{1}{2}$ in. Doell, iii. 2, 73 (1041); iii. 5, 71 (1044); iii, 6, 68 (1045).
I, xxv, 63; xlii, 266, 271, 277; lxvii, 450; xlviii, 283.

1046 a, b. Miniature Votaries in the same style and dress as 1040-5, but of unusually small scale and more delicate work. The red paint is well preserved on frontlet, vest, and belt. Hs. 5 in., 8 in. Doell, iii, 1, 76 (1046 a).
I, liv, 348; xxv, 64. lvii, 385.

1047

1045

1047. Bearded Votary, of the same series as 1040-6, but in a rather later style. It is probably not earlier than the middle of the sixth century, and should be compared with the large bearded figure in Egyptian dress 1363 in Centre-Case C. The beard is close cut, and the upper lip is shaved, in early Greek fashion; two rows of curls appear now on the forehead, below the frontlet, and the rest of the hair is drawn backward in long tresses. All this marks the spread of Greek notions; but the ancient frontlet, vest, and belt remain. The frontlet has embossed rosettes and daisy-flowers, like the daisies offered by votaries 1167-8 in Wall-Case 41; and there are four rosettes on the belt. H. 2 ft. $3\frac{1}{4}$ in. Doell, iii, 1, 77.
I, xxv, 62.

## WARRIORS OF MIXED ORIENTAL STYLE, 1048-53

These figures belong to the same period and phases of style as 1040-7, and throw the same light on the armour and weapons of the time as the preceding group did on everyday dress. Wall Case 72

1048. WARRIOR, wearing Assyrian pointed helmet (like those on the large heads in Floor-Case XIII), Egyptian kilt and belt, rather loose tunic or vest, with its arm-holes level with the elbow; its lower edge seems to fall over the belt, but not so clearly as in 1052 below. On the left arm is a small circular shield with a red border and traces of a central design which seems to have been a lotos tree. There is also a broad band of ornament down the front of the vest; and the borders and seams are painted red, and enriched with transverse scratches. One row of small curls of hair appears on the forehead below the helmet. H. $6\frac{7}{16}$ in.

1049. WARRIOR, wearing a pointed helmet with nose-piece and cheek-pieces, all clearly intended to represent solid bronze; a skin-tight vest and Egyptian kilt, the apron fold of which develops below into a pair of uraeus-snakes. The right hand appears to be drawing a sword from its scabbard, which hangs under the left arm from a double belt over the right shoulder. This pose is the same as that of the rude clay warriors 2098 ff. in the Collection of Terracottas. The proportions of this figure are unusually stout and muscular. H. $10\frac{9}{16}$ in. I, xlii, 265.

1049

1050. HEAD OF A WARRIOR, who was apparently leaning or rushing forward. The helmet is of the same early western type which is shown on the engraved bowl 4556 from Idalion, in the Collection of Ornaments: it fits the head closely, and has a prominent rim; its crest runs from front to back, and falls in a long tail behind, and it has a nose-guard and solid cheek-pieces; but it is here worn far back on the head, in the common Greek fashion, so as to expose the face. The lips of the wearer, and alternate sections of the crest, are painted black, and the helmet is yellow, to represent bronze. The workmanship is careful and vigorous. H. $2\frac{3}{4}$ in. I, lxxxi, 534.

Wall Case 32

1051. Head of a Warrior, of coarser workmanship than 1050. The helmet, which fits closely to the head, and has the same fore-and-aft crest as 1050, is drawn down over the face, into the fighting position. It has no nose-guard, and the openings for eyes and mouth are rectangular, as in 2100-2, in the Collection of Terracottas. H. $4\frac{3}{8}$ in. I, lxxxi, 536

1052. Archer, wearing the conventional Egyptian wig, double earrings, and the usual skin-tight vest, with doubled seams, and borders rendered in relief. This tunic is ungirt and falls at each side to a long point as in 1358 in Centre-Case B, but in front it is cut away so as to show a belt and Egyptian kilt. On a double belt over the left shoulder hangs a rectangular quiver, with its cover in place, and a curved object which probably represents a bow. The quiver seems to have been of sewn leather, and is painted red. Other traces of red appear on the seams and border of the vest. H. $4\frac{1}{2}$ in. I, lvii, 375.

1053. Amazon (?) of the same style as 1052, but more finely worked. As the head, left arm, and both legs are broken away, the pose is not easy to interpret. The modelling suggests that it is intended to be female, and it is provisionally described as a fighting Amazon. It appears to move actively towards its left front, brandishing some object, perhaps the very small Amazon shield, in its uplifted left hand. In its right hand is some weapon, most of which is broken away. The dress is peculiar. A skin-tight vest, like that of 1050-7, extends to the thighs, and is girt with a narrow belt. Then from between the thighs a broad strap with thickened edges is drawn forwards and upwards till its free end is secured in the belt. It is not clear whether this is a tailpiece of the vest, or a separate garment adapted from the Cypriote loin-cloth. The whole arrangement recalls the dress of the clay figures from the Middle Minoan sanctuary of Petsofà in Eastern Crete (B.S.A. IX, 1903, Pl. ix, x). These, however, are male. On each shoulder the raised border of the arm-hole of the vest forms a kind of epaulette, and from each shoulder hangs a belt which crosses the breast, and disappears under the other arm; but there is nothing to show what these belts supported. H. $4\frac{1}{8}$ in. I, lvii, 376.

## MALE VOTARIES IN GREEK DRESS, 1054-58

Wall Case 32

This group illustrates the gradual advance from the Mixed Oriental models towards the more uniformly Hellenized phase which is described as the Archaic Cypriote style. They also contribute in detail to our knowledge of costume. Like the earlier figures in Egyptian style, they are of very long and narrow proportions, and put their left foot slightly forward. The vest or tunic is no longer skin-tight; it has short sleeves and falls a little below the knee. It is in fact a variety of the Ionic chiton of the Asiatic Greeks, which has followed the western type of crested helmet (1050-1), and seems to have reached Cyprus in the sixth century. Over it is a short cloak, which is wrapped round the body below the right arm, and over the left shoulder, whence it falls in a solid mass in front of the body. This is clearly intended for the Greek *himation*, the ordinary out-door cloak in all parts of the Hellenic world. Compare the more expert treatment of this costume in 1059-60, which seem to be rather later.

1054-7. MALE VOTARIES. The head of 1054 has been broken but certainly belongs to the body. Though the hair follows otherwise the Egyptian fashion, it falls in broad plaits in front of each shoulder; this in male figures is a sure sign of Greek influence. The feet are shod in soft pointed shoes, like those of the fragmentary clay figures 1478-84 in Floor-Case X. There is red paint on the shoes, chiton, and himation, and the himation has a border of white bands, on the red ground. The workmanship of 1055-6 is rougher, and the arrangement of the cloak differs in detail. In 1057, which is very rudely carved, the drapery is not modelled at all, but the hem and lateral seams of the tunic, and also the shoes, are shown in red paint. The head is separate, and does not belong to the body for certain; for it seems to wear the flat frontlet which is characteristic of the figures with Cypriote vest and belt. Hs. 1 ft. $10\frac{3}{4}$ in. 1 ft. $3\frac{3}{4}$ in. I, xxvi, 68 (1054); xxxi, 202 (1056), 204 (1055).

1058. BEARDED VOTARY, with upper lip shaven, like 1047. The head-dress is unusual, and seems to consist of a folded turban encircling a round cap ornamented with rings. The himation, drawn under the right arm, and thrown loosely over the left shoulder, falls in heavy straight folds nearly to the knee.

There is no trace of either tunic or belt, but it is possible that the tunic was represented in paint. H. $11\frac{3}{4}$ in.

## ARCHAIC CYPRIOTE STYLE, WITH WESTERN INFLUENCES ABOUT 600-500 B. C.

Wall Case 33

After the close of the seventh century, the development of Cypriote sculpture is rapid and vigorous. The fall of Nineveh, shortly before 600, the partition of the Assyrian Empire between the Medes and the Babylonians, and the decline of Egypt, which had been forcibly excluded from this partition, gave opportunity to the smaller states of Syria and Asia Minor to develop individually and apart, just at the moment when the Greek cities of Ionia, and new centres of art and industry, like Corinth, Aegina, and Chalcis, in Greece itself, were beginning to realize their own creative ability, and to offer new models of style to the Nearer East.

The dominant tendencies of Cypriote sculpture in the sixth century are therefore Western and Greek, and are best illustrated by the Graeco-Egyptian work of the same period. There is indeed literary evidence that Cypriote sculpture was being exported to the great Greek treaty-port of Naukratis in the Egyptian Delta and imitated there; and in the early fifth century the Athenian Aeschylus could still speak of the "style of Cyprus" as typical of the age which preceded his own. This Archaic Cypriote style, like all vigorous beginnings, includes many varieties of experimental work. What is characteristic of them all is the free adaptation of traditional motives and processes to express the new ideals of beauty which more vivid observation inspired, and bolder and surer workmanship began to realize even in a material so unpromising as the Cypriote limestone.

The principal types remain the same as before; it is the treatment of them which varies and develops. The dress is now uniformly Greek; and the attempts to render the rich folds of its flowing drapery are of some technical interest.

1059-60. Male Votaries, wearing like 1054-7 the Greek chiton and himation, which show many traces of red colour. The oblique folds of the himation, where it is draped across the body, are carefully distinguished from the vertical folds of the chiton which fall to the feet. The chiton is now longer, and fits rather more closely about the legs, and there is already some attempt to express the contours of the limbs beneath

it. The hands of 1059 are extended in an expectant attitude; and in 1060 the long shoulder-locks and free treatment of the hair are thoroughly Greek. The pointed cap of 1059, on the other hand, seems to be imitated from the old native head-dress; it has now, however, no ear-flaps. H. 1 ft. 7 in. Wall Case 33

1060. The prominent modelling of the breast gives at first the impression that the figure was intended to be female; but the dress is certainly that of a man, and this peculiar modelling will be seen, on comparison with 1351 in Centre-Case A, and many similar figures of this period in other collections, to be characteristic of the Cypriote style. H. 1 ft. $5\frac{3}{8}$ in. I, 1, 294; xx, 39.

1061 1076 1092 1096 1093

1061. Male Votary, with a very high peaked cap (with ear-flaps obscurely shown), Greek chiton descending only to the knee, and a cloak worn not like a himation, but shawl-fashion over both shoulders, so that both ends fall in formal folds to the waist. The hair hangs low in front of the ears, and three long tresses are brought forward on to each shoulder. The modelling of the features and drapery is much in advance of 1059-60, and may be ascribed to the latter part of the sixth century. H. 1 ft. $5\frac{3}{4}$ in. Doell, iii, 3, 79. I, xlii, 274.

1062. Male Votary, wearing chiton and himation, and the customary triple locks of hair on each shoulder. The hands

Wall Case 33

have been broken, but certainly belong to the figure. On the forehead is a wreath of leaves, and in the right hand a small branch with foliage. This "lustral spray" is very common among votaries of the Greek period, from the sixth century onwards: it is believed to have been used for sprinkling the worshipper and his offerings with water; compare the "bunch of hyssop" which is prescribed as a sprinkler in the Jewish ritual. The leaves are often like those of the bay tree, which was sacred, in Greek lands, to Apollo. A large example of this "lustral spray" (1159) is exhibited in Wall-Case 40. H. 1 ft. $10\frac{3}{4}$ in. Doel, iii, 7, 78. I, lxvii, 446.

As the Archaic Cypriote style develops, Greek influence predominates, both in costume and attributes, and in the treatment of features and drapery. The rendering of the hair is especially varied and instructive, and should be compared with the series of large heads 1279 ff. in Floor-Case XIII.

Wall Case 34

1063-5. Male Votaries, wearing chiton and himation. In 1063, as in 1061, the chiton falls only to the knee. Besides the oblique folds of the himation, already well understood, a second set of folds appears now, falling from the left shoulder as far as the breast. The hair is variously treated; in 1063-4, there are short curls all over the head, a later fashion than the broad bands and triple plaits of 1065, which go out of vogue some while before 500 B. C. The red band on the forehead of 1065 probably represents a frontlet, and that on the neck of 1064 a necklace: this free use of paint for solid ornaments, as well as for textile borders and flat patterns, is not common before the end of the sixth century.[1] The feminine proportions of 1065 are noteworthy, but the dress and pose, as well as the features, are certainly intended to be male: compare 1060 above. Really female votaries such as 1080-5 are easily distinguished; and in sanctuaries of goddesses, such as those at Idalion, are in the same overwhelming majority as the male figures in this Collection, which consist, as already noted (p. 123), mainly of the contents of two sanctuaries of a male deity, Apollo. Hs. 1 ft. 3 in.—$7\frac{1}{4}$ in.
I. liv, 350 (1063); lxvii, 438 (1064).

[1] Yet in a country shrine at Levkonko excavated for the Cyprus Museum in 1913, red paint is copious on statuettes of the Oriental styles as well

## MATURE CYPRIOTE STYLE UNDER GREEK INFLUENCE ABOUT 500-450 B. C.

Wall Case 34

The figures which follow seem to belong to the early part of the fifth century. They show even more complete predominance of Greek style than their predecessors, and should be compared with the large heads of contemporary work 1295-9 in Floor-Case XIV. But the workmanship becomes weaker and more inexact, almost in proportion as it aspires to Hellenic freedom.

1066. Male Votary holding a Kid. The dress is not very clearly rendered, but seems to consist of (1) a short chiton and (2) a cloak arranged shawl-fashion as in 1061, with its ends confined by a belt. Below the waist the artist seems to have been confused by memories of an Egyptian kilt. The head, which is separate, and does not belong to the body, shows the hair in many small curls, as in 1064.

The kid is one of the commonest of votive offerings, and is frequently represented both in sculpture (1162, 1179) and in terracotta (2037, 2041, 2063). H. 10½ in. I, xvi, 23.

1067. Male Votary, wearing chiton and himation. The hair is drawn forward from the crown of the head in straight locks which end, beneath a narrow fillet, in one row of small curls. This is the Greek fashion in the years immediately preceding the Persian Wars, 490-480 B. C. H. 2 ft. 2¼ in. I, lxvii, 449.

1068-9. Male Votaries holding Birds. Both wear chiton and himation; but the chiton (1069) is represented as made of the crinkled material which became popular all over the Greek world about 500 B. C. It was made by weaving the linen fabric under varying tension, in the same way as modern crépon fabrics. Similar crinkled linens, often of fine muslin quality, are still made by the peasant women in Cyprus and in most parts of the Greek world, and are commonly worn by both sexes. The frontlet of leaves which is worn by both figures, is often seen in Greek vase-paintings of this period. The votive birds, probably doves or pigeons, like the larger birds 1163-6 in Wall-Case 40, are held, as usual, by the wings; which in 1068 are all that are left. The small covered "incense box" or *pyxis*, which each figure holds in the left hand, is of a kind which is common in Cypriote sculpture from

Wall Case 34

the beginning of the fifth century onwards. The right hand of 1069 holds a lustral spray, like 1062. Larger examples of the pyxis (1160-1) and spray (1159) are shown in Wall-Case 40. H. 2 ft. $5\frac{3}{4}$ in., 2 ft. $\frac{3}{4}$ in. I, lxvii, 451-2.

1070. Flute-Player, in chiton and himation like the rest of this group of figures. The mouth-band and suspender of the double flute are clearly shown, and coloured red, and there is red paint on the shoes and on the border of the chiton. This figure probably belongs to the years about 500 B. C., and should be compared with the earlier flute-players 1023-8 in Wall-Case 30. H. $9\frac{7}{16}$ in. I, xxi, 48.

Wall Case 35

1071. Male Votary in Travelling Dress (?). If a chiton is present at all, it must be conceived as very short and close-fitting. The himation is worn shawl-fashion, over both shoulders. Though the figure is male, the proportions of the bust are feminine. Over the left shoulder are slung a bow and a flask or bag, which hang behind the elbow, and in the left hand, which is slightly advanced, are several objects, among them a sword and a quiver. The left leg is thrown well forward as if the figure were on the march, and it is possible that the figure was dedicated in connection with some journey. For the pose and dress, compare the earlier figure 1061 in Wall-Case 33, and for the equipment the large statue 1358 in Centre-Case B. H. 1 ft. 4 in. I, xlii, 272.

1072. Male Votary holding a Bird, of which only traces remain. The rendering of the chiton and himation is unusually careful, and their different textures are well expressed. The head, though separated, certainly belongs to the body; it shows the hair drawn forward as in 1067 under a wreath of leaves, but ends in two rows of curls. Behind the head it is turned up and confined by the wreath, in a fashion which is characteristic of the early fifth century in Greece. There is red paint on the eyes and lips. The feet, which wear buckled shoes, stand on a rough square base, and are not separated like those of the sixth century figures. H. 2 ft. $3\frac{7}{8}$ in. I, cxiv, 813.

1073. Male Votary holding a Bird. He wears only the crinkled chiton, which falls smoothly to the feet, with a few simple folds below the waist. The right hand, which holds a lustral spray, like 1069, is raised nearly to the shoulder instead of

being extended; a mark of renewed timidity or incompetence in the artist. There are many signs of red paint. H. 1 ft. $6\frac{3}{4}$ in. I, cxiv, 814.

1074-6. Male Votaries in chiton and himation: 1075-6 hold birds. The chiton shows a band of embroidery down the outside of the sleeve: flat border (1074); zigzag (1075); key-fret in red paint (1076). The seated bird of 1075 (of which only the tail remains) should be compared with the Priest with a Dove, 1351 in Centre-Case A. Hs. 2 ft. $\frac{1}{8}$ in.—1 ft. $2\frac{3}{4}$ in. Doell, iv, 7, 91 (1076). I, lxvii, 447; lxvii, 444; lxvii, 445. Wall Cases 35, 36

1077-9. Heads of Male Votaries, in the same style as the preceding figures, but on a rather larger scale. The "feathered" treatment of the eyebrows of 1077 recalls that of the archaic terracottas 1453-4, 1457 in Floor-Case X, which are of much earlier date, and the large stone head 1280 in Floor-Case XIII, which is more nearly contemporary. The pointed cap with flexible brim and side flaps of 1078 seems to be a late variety of the old native head-dress worn by 1001 ff. The prominent nose and flat-fronted eyes of 1078 are very characteristic of the first stages of decadence, in the fifth century. Hs. $6\frac{5}{8}$ in.—$5\frac{1}{2}$ in. I, lxxxi, 530 (1078).

By this time the native Cypriote school of sculpture had come into contact, perhaps even into competition, with the great marble-working sculptors of Athens, in the period of splendid activity which follows the repulse of the Persian invasions. A very few actual examples of this Greek marble sculpture have been found in Cyprus; notably a fine nude figure of a young man, from Poli, now in the British Museum, a charming piece of work, imported probably in the first years of Panhellenic enthusiasm and commercial enterprise, which followed the crowning victory of the Greek fleet at the Eurymedon River in 466 B. C. But this outburst of activity was brief. The disastrous defeat of the Athenian expedition to Egypt (460-454 B. C.) and the attacks of jealous rivals at home, caused a general check to Greek enterprise in the Levant, and from 449 to 410 Cyprus was left once more to itself. But in the province of art the mischief was already done. Cypriote sculptors turned from independent efforts to tasteless and nerveless imitation, which the nationalist revival led by Evagoras of Salamis (410 B. C.) came too late to restrain.

The series of Male Votaries can be interrupted therefore at this

Wall Case 36 point, to admit discussion of other types of archaic Cypriote work. It is resumed at 1177 in Wall-Case 38 to illustrate the further decline of the native style, and its replacement by ordinary Hellenistic sculpture, in the centuries after Alexander's conquest.

## MINOR TYPES OF CYPRIOTE SCULPTURE

### REPRESENTING ALL PERIODS FROM ABOUT 700 TO ABOUT 450 B. C.

Wall Cases 35 upper part —41 lower part Besides the male votaries, who occupy Wall-Cases 29-33, several other types of sculpture were commonly dedicated in Cypriote sanctuaries. Of these the most important are the female votaries 1080-5, sphinxes and harpies 1086-90, representations of Herakles and his attributes 1092-1113, kriophoroi and other shepherd-deities 1114-20, satyrs 1121-3, seated deities and "nursing mothers" 1124-32, recumbent votaries 1142-4, hounds and other votive animals 1145-53, and fragments of large statues showing various kinds of votive offerings and other attributes. Examples of these are arranged here in short series, so as to illustrate, by the variety of the styles, the limits of time within which each kind of offering can be shown to have been in use.

#### FEMALE VOTARIES OF ARCHAIC AND MATURE STYLE, 1080-5

Wall Case 35 upper part These female figures succeed the Oriental types, 1006-12, already described in Wall-Case 29, and represent the same periods of time and phases of style as the male votaries 1058 ff. in Wall-Cases 32-33. They are distinguished from the male figures by their dress and headgear, and by the attributes which they carry, usually either a flower or an offering of fruit. When they make music, it is with the lyre (1085), or the tambourine, not with the flute, at all events in the cults represented in this Collection.

1080. Flower-Bearer, of rather archaic style, wearing only a single foldless garment which falls to the feet, like the dress of the earlier Oriental figures 1006-12; it has sleeves to the wrist and traces of red on the forehead, beneath a plain band; large side-locks cover the ears. This treatment of the hair is in accord with Greek fashion in the latter part of the sixth century. The left hand hangs by the side; the right hand holds a flower (much damaged) in front of the breast.
H. 1 ft. $\frac{3}{4}$ in. I, xxvi, 67

1081. Flower-Bearer, of rather later style, wearing the same sleeved undergarment as 1080, but caught up by a girdle so as to hang in a deep fold before the breast. The left hand lifts a fold of the skirt, so as to expose the feet, which are shown to wear pointed shoes. This pose recalls that of Greek votive figures of about 500 B. C. The hair is dressed as in 1080, but more tightly, so that the ears are exposed. H. $7\frac{1}{2}$ in. Wall Case 35 upper part

1082. Flower-bearer (?), of maturer style, with well-modelled features which are unusually sharply defined, and betray the influence of contemporary work in clay. Over the long-sleeved undergarment a cloak like that of the male votaries hangs from the left shoulder; but the details of the drapery are obscure. The head-dress is elaborate and characteristic. A kerchief is tied round the head in three horizontal folds, rising to a peak behind, and open above, so as to show the mass of hair within. This is in accord with Greek fashion in the early fifth century. In front, small curls escape, below a narrow frontlet, from which a single leaf rises on each side. Rich jewelry is usual on figures of this style: flat circular earrings; a slender close-fitting collar with one pendant, and below it a looser and much richer necklace, with eleven pendants at intervals; compare 3387 ff. in the Collection of Ornaments. Only the upper part of this figure remains. H. 8 in.
I, lxvii, 437.

1083. Fruit-Bearer. The dress now consists of a voluminous and closely folded undergarment held together in Greek fashion by a series of clasps on the upper arm from the shoulder to the elbow: it may be an open-sleeved variety of the old Oriental undergarment, but is more probably meant for an "Ionic" chiton. Over it is worn a heavy cloak like that of the earlier men; it probably represents the ordinary Greek himation. A deep fold of this over-garment is supported on the left forearm and filled with fruit. The right hand, which rests on this offering, has a single bracelet on the wrist. The head is detached, and does not belong to the body for certain: the head-dress is of the same type as 1082, but the frontlet is broader, and shows a row of rosettes in relief. In addition to the flat circular earrings of 1082 there is a fourfold spiral in the upper lobe of each ear. It is from figures of this type that the use of these spiral ornaments has been learned, compare 3336-80 in the Collection of Ornaments. H 1 ft., $3\frac{1}{4}$ in.
I, lxvii, 439.

Wall Case 35 upper part

1084. Flower-Bearer, of rather later style. The details of the drapery already begin to be neglected, and defective modelling is supplemented by copious use of red paint. Note in particular the painted bands and concentric circles on the head-dress, which is of the same fashion as 1082-3. Five necklaces are shown, two in relief, with many pendants, like 3399, and three in paint only. The left hand raises a fold of the undergarment, as in 1081. The head is detached, but seems to belong to the body. H. 1 ft. $7\frac{3}{4}$ in. Doell i, 1, 27 I, lxvii, 440.

1085. Lyre-Player, wearing the same sleeved undergarment and cloak as 1082, with rich necklaces, partly rendered in red paint. There is paint also on the drapery. The left arm supports a lyre of Greek form, which is played with a large plectrum in the right hand. The head is detached, and does not seem to belong to the body, but is of conformable style, with kerchief head-dress and rich earrings. From the flat circular earring a long pendant hangs nearly to the shoulder: this marks a rather later date, not earlier than the middle of the fifth century. Actual earrings of this style and date are exceedingly rare — 3381 is an example, in the Collection of Ornaments—but their form is well known from female heads on the contemporary coins. This figure represents the latest phase of the mature native style. It is multiplied in hundreds in the great sanctuaries of the "Paphian Goddess" at Idalion and elsewhere, and seems to have remained in vogue almost without change till it was superseded, after 300 B. C., by Hellenistic models. These new types are exhibited in Wall-Cases 48-50, and described under 1238-49 below. H. 1 ft. $2\frac{1}{8}$ in. I, lxvii, 441.

### SPHINXES, HARPIES, AND OTHER WINGED FIGURES, 1086-9

Wall Case 36 upper part

The Sphinx was a regular attribute of Apollo among the Greeks, and is therefore commonly found among the votive offerings at his shrines: at Delphi, for example, a great sphinx on a column dedicated by the people of Naxos stood in a central place below the temple terrace. In Greece, the artistic form of the Sphinx, a winged and woman-headed lioness, was easily confused with that of the Harpy, a woman-headed bird which is figured on early monuments carrying off the souls of the dead: and it is probably through some such association of thought that the Sphinx comes to

be a frequent symbol on tombstones (as in Wall-Cases 66-68); and on objects of tomb equipment. The Siren is another woman-headed bird, not easily distinguished from a Harpy, but she enchants men's bodies, as the Harpy steals their souls. Wall Case 36 upper part

In Cyprus the Sphinx appears first on painted vases of the same Mycenaean style as the chariot-vases 436-7 in Floor-Case III; it is found rarely on engraved seal-stones of the barbaric Early Iron Age; and then reappears in the sixth century as an early symptom of the influence of Greek ideas. The examples now to be described range from the Archaic Cypriote style to Hellenic work of the fourth century or later.

1086. Sphinx, seated. The head, which is turned to the left, resembles that of the female votaries of the later sixth century (1080 ff.) with flat circular earrings, rich necklaces, and three long locks of hair in front of each shoulder, a common Greek fashion for both sexes at that time, but not usual for women in Cyprus. There is some Greek influence also in the modelling. Red paint is used copiously to supplement sculpture in the necklaces and wings. The fore part of the Sphinx stands free, but the legs and hind quarters are rendered in high relief against a background. The figure probably formed part of a funerary stele like 1410-13 in Wall-Cases 66-8. Its date is about 500 B. C. H. 1 ft. $\frac{3}{4}$ in.

I, cvi, 694.

1087-9. Sphinx supporting a Bowl. This type of votive offering has been found on more than one sacred site in Cyprus, and also occurs rarely in tombs of the early fifth or late sixth century. The sphinx is seated, as usual, and looks straight in front; on its head and on the tips of the wings is poised a shallow bowl, perhaps intended to hold incense or drink offerings. The wings are rendered in archaic Greek fashion, with the feathers curled spirally upwards and forwards. On the head is a high Greek *polos* or a mural crown, with short curls below it on the brow, and rich spiral earrings. The three examples differ slightly in detail: 1087 is of the common limestone, and shows only slight traces of colour; 1088-9, on the other hand, are of a softer chalky stone, which has suffered much from damp. 1089 wears a necklace with one pendant, and retains many traces of brilliant colouring in red, yellow, and black. Hs. 9 in.—2$\frac{1}{2}$ in. I, cvi, 693, 692, 691.

Wall Case 36 upper part

1090. Harpy, or Siren, standing full-face, with human body and legs, quite nude. She raises both hands in a gesture of mourning, and seems to tear her hair, which falls in heavy masses round her head. Behind the arms rise large wings; and below these an almost shapeless mass, which seems intended for a bird's body and tail, descends behind the feet. There are many traces of red paint. H. 1 ft. 1 in. I, lvii, 368.

1091. Winged Male Figure, perhaps Eros, in coarse plump modelling later than the fourth century; with wings of the late naturalistic type in which the feathers are arranged in straight rows directed backwards. The head which was attached does not belong to the body and has been removed. The arms, which are missing, seem to have been thrown forward in a gesture of greeting, but there is a scar on the front of the body, as if one hand had rested there. Over the left shoulder falls a loose band or sash which disappears beneath the right arm; it probably supported a quiver behind the left shoulder. The legs are missing, but the rest of the figure suggests an attitude of flight. H. $9\frac{5}{8}$ in. I, lvii, 367.

### REPRESENTATIONS OF HERAKLES AND HIS ATTRIBUTES

The position of Herakles among the objects of worship in Cyprus, and the general characteristics of his cult, have already been discussed in the Introduction (p. 126). The series 1092-1113 in Wall-Cases 37-8 shows the principal stages of development in the representation of Herakles himself (1092-1100) and of his principal attribute, the lion (1101-7), and a few other subjects connected with his "labours." With this type-series of statuettes should be compared the colossal Herakles 1360 in Centre-Case C, the representations of the monster Geryon 1292-4 in Floor-Case XIII, the sculptured slab 1368 in Centre-Case F, which also shows part of the story of Geryon, and the lion-killing scenes 1395-6 in Wall-Case 57.

Herakles, in Cyprus, is rather a god than a hero. He represents the beneficent aspect, as it appeared to the Greeks, of an old local deity whom the Phoenicians at Kition identified with their own Lightning God, Reshef-Melqart (p. 126). The representations of him in Cypriote art develop this idea in several directions, under the influence of successive comparisons with similar powers and their types in art elsewhere. Our first glimpse of the Greek Her-

akles is in the Homeric poems, where he has neither club nor lion-skin but is simply a great archer, who presumably — though the poet does not say so — shoots foul and dangerous things with his arrows. Among the smaller Greek sanctuaries this aspect of him survived into historic times; in Mount Oeta he is a locust-god, Kornopion; at Erythrae he is "slayer of caterpillars," Ipoktonos; and the "Infant Herakles" killing serpents became a famous type in art. In Cyprus this Herakles-of-the-Bow persisted into historic times, in sculpture (1092-3) and on gems, combined rather clumsily with Herakles-of-the-Club.

This second type appears first in post-Homeric Greece; and its earliest expression in sculpture was a famous cult-statue at Erythrae in Ionia. It seems to represent a conception of the hero closely allied on one hand to the Minoan "God of the Double Axe," on another, to northern Hammer-Gods like Thor, and to the Hittite Mace-God in Asia Minor and North Syria; all equally obvious renderings of a Power-who-smites, either by sun-stroke, or thunder-bolts. To identify the Bow-man with the Club-man was easy; to adjust the two renderings, in art, more difficult. In Cyprus alone were the artists so reckless in incongruity as to let the hero keep his bow extended in his left hand while he brandished his club behind his head with his right, like the old cult-statue at Erythrae. This is well seen in the small statues 1094-5, on the gem 4224, and on fifth century coins of Kition (British Museum Coin Catalogue, Cyprus Pl. ii, iii, iv, xix, 8, 9); and less clearly, through damage, on the Eurytion slab 1368. The deity referred to as "Amphidexios" in 1843 in the Collection of Inscriptions seems to have represented another such "two-handed god," probably a local Reshef like the Herakles of Kition.

Thirdly, Herakles is the Lion-killer, and wears the lion's skin. This again is a generalization from several local variants. In Homer, Herakles wears a belt decorated with designs of lions and bears, but it is not said that he killed them: his lion-killing, however, was famous in later days in Greece (when the lion was still to be feared in Europe), and was localized at Nemea. Meanwhile in Cilicia and parts of Cappadocia there was a Hittite lion-tamer, who sometimes stands upon the conquered beast, as on coins of Tarsus, sometimes holds him up by the hind foot. The latter type seems to have been influenced by the Babylonian Lion-killer: but it is an old type in the West, for it is found on Minoan seal-stones in Crete and the Aegean, which are free of direct Babylonian

influence. In Egypt likewise the grim dwarf Bes not only fights with lions but wears the lion-skin, just as Herakles does in Cypriote sculpture and on coins and gems. This is probably what Herodotus means when he says that the Greeks obtained Herakles from Egypt, and it is significant that in Cyprus this Herakles-in-the-lion-skin first seems to become popular in the period of Egyptian influence.

Then three things happen. First, Herakles assumes the lion-skin along with his bow and his club, even when he is not killing lions; as for example on the Eurytion slab 1368. Secondly, though in earlier representations he wrestles with the lion, or meets him with a sword, or (like Samson, the lion-killing hero of Israel) with his bare hands, from the fifth century onward he begins to use his club. Thirdly, the lion shrinks, for the artist's convenience, from being of monstrous size and a worthy foe, to be a small and merely decorative symbol, climbing like a playful cat up the hero's leg, as in 1097-8 and on the later coins of Kition. A late figure of strange Oriental style (1203) holds a lion in front, but it has no other attribute, and is catalogued provisionally with the Temple-boys of similar style.

Two other aspects of Herakles need separate mention, because they were especially prominent in Cyprus. His struggle with the Old-Man-of-the-Sea seems to be a Greek rendering of a tamer of sea-monsters, illustrated at Tyre by a Herakles who rides a dolphin, like those Western deities or heroes at Taenaron and Tarentum who have given artistic shape to the tale of Arion. The little gem 4283 shows the same type transferred, long after, to the Love God.

The capture of the cattle of Geryon is more difficult to explain. In the first place, in Asia Minor, Sandon, Lord of Lions, is not always clearly distinguished from another strong god, Teshup, Lord of the Bull. Secondly, in unsettled country one of the chief functions of a pastoral god is to recover lost cattle, and no less also to preside over cattle-raiding, especially if he be also in some sense a lion-god: the favourite group of lion and bull has here perhaps its mythological allusion. Thirdly, the notion of a great raid into the Far West, which is inherent in the tale of Geryon, is at the same time a myth of the Sun's daily journey to the west, whither the hero sails in a golden bowl, in the tale — and we should note that Apollo, too, has cattle to lose and to recover — and of the "cloud-compelling" function of the Lord of Heaven. It was

also, like the wrestling with the sea-monster, a very natural extension of the functions of an original land-god, when his worshippers went down to the sea in ships, and acknowledged his power even there: "these men see the works of the Lord, and his wonders in the deep;" and they saw also "his good hand upon them," in the safe return of their argosies. It is noteworthy that the tale of Geryon has its closest counterpart in the legends of the west, and that the other legends, of Medusa and the Kerkopes, which decorate the shields of the Triple Geryon, 1292, are likewise localized there.

1092-1100. HERAKLES, standing, wearing the lion-skin cloak and armed with bow (1092-3) or bow and club (1094). The style and treatment vary, from the Assyrian and Egyptian styles, through archaic, mature, and decadent phases of the Cypriote style, to late Hellenistic. This is one of the most complete series for the comparison of a single type in these successive styles. Wall Case 37

ORIENTAL STYLES

The earliest is the detached head 1099, which alone goes back into the period of Assyrian influence. About 700-650 B. C.

1092, with bow and arrows only, has quite conventional features of Egyptian style, and wears an Egyptian wig and foldless tunic beneath the lion-skin, which encloses the face, and is girt closely about the waist by a belt like that of the votaries in Cypriote dress, 1039 ff. Its forepaws grasp the long ends of the wig, on the breast. The left hand holds the bow, which is not easy to recognize because the space between the bow itself and its string is left solid. The right arm, which is missing, was thrust forward from the elbow, and may have held arrows. About 650-600 B. C. H. 1 ft. $7\frac{7}{8}$ in. I, lxxxvii, 580.

ARCHAIC CYPRIOTE STYLE

1092 *a*. shows the same motive rather further developed. The bow, bow-case, and quiver are clearly represented, and the right hand holds four arrows, as does the colossal Herakles 1360 in Centre-Case C. About 600 B. C. I, 574.

1093, with some Egyptian influence. The lion-skin covers all the hair, and the forepaws are knotted on the breast. Below it appears a tight tunic, and below the belt hangs an Egyptian kilt with broad smooth centre fold. In each hand

Wall Case 37

is a bundle of arrows (as in 1360) and the left also supports a quiver, which hangs from behind the shoulder. The legs are broken away at the knee. This figure has many traces of bright colour. The lips were red; the lion-skin is yellow with red ears; the tunic, blue with red border, and central stripe from neck to belt; the loin-cloth yellow, and its centre fold blue and red in horizontal bands; the quiver red, with blue arrows. About 600-550 B. C. H. $8\frac{7}{8}$ in. Doell, vii, 2, 183. I, lxxxviii, 576.

1094-5 wear lion-skin, tunic, and belt as in 1093, but the kilt of 1094 has a pattern of crossed lines, within a broad plain border. The left arm seems to have been thrust forward as if holding the bow, while the right was raised as if brandishing a club over the head; but both arms are missing, and both legs below the border of the kilt. The face of 1094 has a long pointed beard. About 550-500 B. C. Hs. $8\frac{1}{4}$ in, $10\frac{1}{4}$ in. I, lxxxvii, 572 (1095).

MATURE CYPRIOTE STYLE

1096 resembles 1094-5 in pose, but is far more vigorous and lifelike. The lion-skin is omitted, and the hair is represented in many small curls all over the head, and a plaited coil behind the neck, in the Greek fashion called *krobylos*. From the waist to the knees falls a loose undertunic, with lateral seams, and a zigzag border in red: part of its sleeve appears on the right upper-arm. Over it is a red overfold, which hangs down as far as the waist, and over this again is a foldless tunic cut very short in front, but hanging in long ends below the waist at each side: compare the costume of 1358 in Centre-Case B and the other references given there. Its short sleeves and neck-opening have a broad meander pattern in red. Both arms, and both legs, are broken away. About 500-450 B. C. H. 1 ft. I, lxxxvii, 577.

DECADENT CYPRIOTE STYLE

1097 is in the same attitude as in 1096, but devoid of vigour. The hair is in close locks over the head, and forms, with the lion-scalp, a confused rectangular mass behind to support the club which was held horizontally in the upraised right hand. The eyes are large and flat, as is usual in this later style, and were intended to be painted. A loose tunic falls nearly to the knee, with sleeves to the elbow. Over it, all four

feet of the lion-skin are knotted together, and over all is a broad flat belt. Both legs are missing from below the knee; also the right arm which probably held the bow; the left hand rests on the head of a small lion, which climbs up the hero's left thigh. It is this lion which he is attacking with his club; but the poses of man and beast have been distorted by unintelligent copying. There is red paint on the lips and lion-skin. About 400-300 B. C. H. 1 ft. $4\frac{1}{2}$ in. Perrot, fig. 390. I, lxxxvii, 575. Wall Case 37

HELLENISTIC STYLE

1098 has the same attitude and treatment as 1096-7, but the style has lost all affinity with the old native work. In conformity with a late Greek tradition, the hero wears a short beard, of nearly straight hair, cut away round the lips. The right foot, which alone is preserved, is bare. There is red paint on the head, the tunic, and the lion. After 300 B. C. H. 1 ft. $9\frac{1}{4}$ in. Cyprus, p. 250; Perrot, fig. 389. I, lxxxvii, 578.

1099. HEAD OF HERAKLES, from a figure like 1094, but in rather more brutal and Assyrian style. The lion-skin encloses the head closely, but shows several rows of small curls of the hair on the forehead. The eyes are wide and prominent, cheek-bones high, mouth large, and jaw square; as in the large heads 1251-2 in Floor-Case XI. About 700-650 B. C. H. $5\frac{3}{4}$ in. Wall Case 39

1100. HEAD OF HERAKLES, from a figure like 1096, in Archaic Cypriote style under Greek influence. The eyes and mouth are well modelled, and the lion-skin fits the head closely. About 500 B. C. H. 6 in.

1101-5. LIONS FROM STATUES OF HERAKLES, represented, as in 1097-8, climbing up the hero's leg, and repelled by his left hand. These fragments show the same sequence of styles as the figures 1092-8, and should also be compared with the series of lions from tombstones 1382-1396 in Wall-Cases 52-6 in the Annex. Wall Case 38

1101 is in Oriental style, with simple rounded forms, short massive legs with well-marked muscles, and large claws. The ears are short, and project through the compact mass of the mane. The mouth is wide open and the tongue protrudes. There is red paint on the lips and tongue, and within the ears. About 700-650 B. C. I, lxxxiv, 545.

Wall Case 38

1102-3 show some advance of style, with eyes more expressive, teeth better cut, and the hinder edge of the mane thrown out into conventional curls of hair. This is an improvement on the convention of a single curl, which is common in Hittite lions before 700 B. C., and is shown on 1106 below. On 1103 there is red paint, and the mane tapers to a point in the middle of the back. About 600 B. C.

1104 shows the head turned sharply round to the right, a new sign of vitality. The mouth is half closed, and the mane ill-defined, but the work though careless may nevertheless be early. About 600-550 B. C. L. $11\frac{1}{2}$ in.

1105 closely resembles the lion in 1098. It is a coarse but vigorous imitation of late Greek work, with prominent eyes, full lips, and half-closed mouth, though the tongue still protrudes. The ears are in front of the mane, which has a fringe of heavy locks in front, and a roughly tooled mass behind, tapering to a point as in 1103. After 300 B. C. L. $11\frac{1}{2}$ in.

1106. Recumbent Lion, probably an independent figure; in vigorous archaic style, with open mouth and protruded tongue. The ears lie back upon the mane, which has the single pointed lock behind, characteristic of Hittite lions before 700 B. C., and is covered with rough lines to indicate its texture. The tail is brought round from below over the right hind-quarter, as in the funerary lions 1382-96 in Wall-Cases 52-6. There is black paint on the mane, and black lines round the eyes. About 550-500 B. C. H. $3\frac{7}{8}$ in. L. 6 in.

I, xxvii, 93.

1107. Recumbent Lion, apparently broken away from a corner of the base of a statue of Herakles. The head is treated with great spirit, in Hellenic style, with heavy mane and beard. About 400-300 B. C. H. $6\frac{3}{4}$ in. L. $8\frac{3}{4}$ in.

1108. Herakles Wrestling. Of this interesting group only the base remains. It shows the coiled tail of the Old Man of the Sea, by whose side kneels Herakles, wrestling with him as in the popular representations on Greek vases of the sixth and fifth centuries, and on gems of earlier date. Behind Herakles stands another figure, perhaps Herakles' attendant Iolaos, one of whose feet treads on the upturned sole of his left foot, while the right hand grasps a piece of drapery which comes

from under the monster's tail. On the broken front edge of the whole group is the right foot of another figure, perhaps the goddess Athena, the patron of Herakles, who so often watches over his labours. About 550-500 B. C. L. 7 in. I, xxvii, 92. Wall Case 38

1109. Miniature Altar, with relief on three sides. In front is Herakles in combat with the lion, which he seizes with his left hand by the mane, brandishing his club with his right, as in 1096. On the right-hand side is a votary, conventionally posed with hand across body, and on the left another votary in an attitude of adoration. In a narrow panel above are traces of another subject, much destroyed. The work is rough, and the date uncertain, but probably archaic. Compare the inscribed altars 1859-60 and reliefs 1869 (Zeus) and 1870-79 (Apollo) in the Collection of Inscriptions. H. 10 in. I, xxvii, 85, 87, 89.

1110-13. Hydras or Snakes, probably to commemorate Herakles as slayer of the Lernaean Hydra, as the lions 1101-7 record the Lion-killer. The sacred snake which is the attribute of Asklepios the Healer is a more placid beast than these. 1110-11 are coiled on the corner of a statue base. 1112-3 are the heads of similar snakes; they seem to be of early Hellenic work, of poor style and uncertain date. Hs. 7 in.—4¼ in. I, xxvii, 91. (1110-11); I, xxvii, 77, 76.

### REPRESENTATIONS OF RURAL DEITIES

Several of the smaller sanctuaries in Cyprus are dedicated to Shepherds' Patrons and other rural deities, of the same character as the god Pan among the Greeks. Some of these local powers were identified with Greek gods, either absolutely, or with qualifications like Apollo Hylates ("Apollo of the Woodland") at Kurion. Others bore a descriptive title, like Opaon Melanthios ("Melanthios the Companion"), at Amargetti, northwest of Paphos.

Representations of these deities show well how easily Cypriote sculptors adapted foreign models to local purposes, and also how the native copies could degenerate through heedless repetition. The late and blundered figures 1117-8, for example, would have been almost unintelligible, if it had not been possible to connect them with their Greek original through so full a set of intermediate forms as is fortunately assembled here.

Wall Case 37

1114-18. Pan or Opaon Melanthios, represented standing, with knees slightly bent. On his head are two short goat's horns, and long pointed ears. On his brow the hair rises short and stiff, and falls in a wide mass behind his shoulders. He wears nothing but a short cloak drawn round his shoulders and tied in front; it is the simplest shepherd's dress, in Cyprus as in Greece. In his right hand, which falls by his side, is a long shepherd's staff, slightly thickened and curved at the end; in his left, which just appears beneath the cloak, is a rectangular object which is probably intended to be the pan-pipes of rustic melody. The type is familiar in Greek art from the fourth century onward; the Cypriote copies of it are poor and late, and at last almost unrecognizable.

1114 has all the principal details well defined: it is in decadent style, under late Greek influence, but may be as early as the fourth century. H. 1 ft. $9\frac{3}{4}$ in. I, cxix, 862.

1115 has the horns less clearly represented, and the staff becomes a massive club. There is red paint on the ears, pipes, and cloak-border. H. 1 ft. $\frac{3}{8}$ in. I, cxix, 867.

1116 has the same pose and details as 1115, but is more carelessly executed. The head is separate, and does not certainly belong to the body. H. 1 ft. $\frac{1}{4}$ in. I, cxix, 865.

1117 is a very rude and late copy. The ears, horns, and staff have almost disappeared, and the pipes are only recognizable by comparison with 1114-6: the cloak is only represented by raised margins and by rough tooling to render its hairy texture. H. 1 ft. $2\frac{1}{2}$ in. I, cxix, 866.

1118 is still more rudely cut, and the shepherd's staff has vanished altogether. This figure and 1117 are ithyphallic. H. 9 in. I, cxix, 859.

Wall Case 38

1119-20. Kriophoros or Good Shepherd, carrying a ram on his shoulders, and holding it by the feet in either hand; probably to represent some shepherds' deity. In Greek sculpture the type appears in the sixth century; it is usually identified with Hermes; and, after long popularity in the Graeco-Roman world, was adopted and further developed in early Christian art.

1119 is in Oriental style, with Egyptian head-dress, foldless tunic from neck to ankles, and bare feet. There is red paint on lips and ears. The ram's head is separate, and does not

belong to the body for certain, but the motive of the figure is clear. About 650-600 B. C. H. $9\frac{3}{4}$ in. Doell, vii, 3, 202. I, xvi, 22. Wall Case 38

1120, in Mixed Oriental style, rather later than 1119: with heavy features, prominent eyes, strong eyebrows, and many small locks of hair. The dress consists of tunic, belt, and short over-tunic, cut away in front as in 1358. The ram's head is carefully executed, and its fleece is rendered by rough tooling. Below the waist the figure is broken away. About 600-550 B. C. H. 1 ft. $\frac{7}{8}$ in. Perrot, fig. 402. I, xvi, 21.

With these Kriophoroi should be compared the small Kriophoros supporting a bowl 1141; the ram-headed and ram-throned figures of Zeus Ammon, the shepherds' deity of pastoral Libya, 1136-40; and a clay figure from Ormidhia in the British Museum, *Catalogue of Terracottas* A. 90.

1121-3. SATYRS, nude and grotesquely modelled, with large round beards and protruded tongues: compare the satyr 2069 in the Collection of Terracottas. It is not certain whether these satyrs come from sanctuaries or from tombs. If from sanctuaries, they may be attributes of Herakles, like the lions and snakes; for the herdsman of Geryon is represented in satyric form, on the slab 1368 in Floor-Case F. They may, however, have been simply regarded as woodland demons, like the goat-footed Pan. Wall Case 39

1121 is in Mixed Oriental style, and aggressive pose. About 600 B. C. H. $5\frac{1}{2}$ in. Doell, vii, 1, 199. I, lvii, 370.

1122 is in Archaic Cypriote style, and aggressive pose; it seems to have formed part of a larger group. About 550-500 B. C. H. $5\frac{1}{2}$ in. I, lvii, 369.

1123 is in late Hellenistic style, with long beard: compare the Hellenistic figure of Silenus 1225 in Wall-Case 47. H. $4\frac{1}{4}$ in. I, lvii, 371.

### SEATED AND RECUMBENT FIGURES OF DEITIES AND VOTARIES

At some Cypriote sanctuaries, small seated figures are very common, and figures of similar types are sometimes found also in tombs. Most of them represent either the Mother Goddess with her infant; or the "Lady of Cyprus" without an infant; or Zeus Ammon; or male or female votaries; and they should be compared

Wall Cases 39, 40

with the renderings of the same motives in the Collection of Terracottas.

1124-32. Nursing Mothers of various periods and styles.

1124 sits in a high-backed throne with arms, and has Oriental features, Egyptian head-dress, and heavy collar and pendant; the child lies across her lap and is held clumsily with both hands. About 600 B. C. H. $6\frac{15}{16}$ in. I, xxxviii, 247.

1125 is of a type closely allied to 1124, but the feet of the child hang down beyond the Mother's knees, and there is red paint on her robe. About 600 B. C. H. 5 in. I, xxxviii, 251.

1126 has heavy Oriental features, and wears a characteristic veil which falls from the head before each shoulder, and is then brought round over each knee. There is red paint on the robe-borders and on the throne. About 600 B. C. H. $7\frac{1}{8}$ in. I, lvii, 394.

1127, in Mature Cypriote style, but careless workmanship, shows the same veil, and also a characteristic pointed hood for the child, which persists through all later phases. About 500-400 B. C. H. $7\frac{3}{8}$ in. Doell, vii, 16, 207.

1128-9, in decadent style, show almost no details, but 1128 bears traces of red paint, and 1129 has the child seated upright. About 400-300 B. C. Hs. $6\frac{1}{8}$ in. $5\frac{1}{2}$ in. I, lvii, 395 (1129). 1130-31 are in a late conventional style, highly coloured, and of uncertain date: these varieties are common in the sanctuaries at Idalion, Achna, and elsewhere. 1130 has the child standing upright on the Mother's left knee. After 300 B. C. Hs. $7\frac{3}{8}$ in., 9 in. Perrot, fig. 377 (cf. 1124).

1132-4. Seated Deities or Votaries The veil and necklace, and the flower in the hand of 1132 place this figure in the same class as the standing votaries 1080-4 in Wall-Case 35. 600-500 B. C. Hs. 10 in, $4\frac{1}{4}$ in, $4\frac{1}{2}$ in. I, xxxviii, 249 (1132).

1135. Miniature Shrine of the Mother Goddess. The shrine is four-sided, with a pointed roof. Two adjacent sides are blank, and on the other two are five figures of the Goddess, nude, with hands pressed to breasts, as on the sarcophagus 1365 in Centre-Case E, and in the figures 2144-6 in the Collection of Terracottas. H. $4\frac{1}{2}$ in. I, xxix, 200.

There seems to have been a cult of Zeus Ammon in Cyprus in the

fifth century, for his horned head appears on coins of that period (British Museum's Coin Catalogue (Cyprus) Pl. xiii, 9, 10). It may have been introduced from Cyrene, with which city King Evelthon of Salamis was in especially friendly relations in the middle of the sixth century. Wall Cases 39, 40

1136-40. Zeus Ammon, seated on a high-backed throne, of which the arms are formed by rams. The deity has rams' horns on his head. These details are best seen in 1136; in the other examples (1137-1139) the carving is very rough, and is supplemented by black and red paint. The material of 1137 is unusually soft and white. About 600-500 B. C. Doell, vii, 12, 222 (1138). Hs. $7\frac{1}{8}$ in.—$3\frac{1}{4}$ in. I, 583,584; 248, 250. Wall Case 37

1140 shows the same type translated into Hellenistic style, and the deity is bearded and wears a high polos head-dress. After 300 B. C. H. $6\frac{1}{2}$ in. I, lxxxviii, 582.

1141. Ram-headed Kriophoros, supporting a bowl like the sphinx bowls 1087-9 in Wall-Case 36. Here the ram-horned deity, identified in 1136-40 with Zeus Ammon, is himself carrying a ram, like the Shepherds' Patrons 1119-20. The fleece of the ram is shown by the same rough tooling as in 1120. The lower part of the figure is missing. It is clearly rough work of about 500 B. C. H. $3\frac{1}{4}$ in.

1142-5. Recumbent Votaries, probably engaged in the sacred meal which forms part of many early rituals: compare the complete banquet scene in Oriental style 1020 in Wall-Case 30, and the relief on the west face of the sarcophagus 1364 in Centre-Case D. All are about 600-500 B. C.

1142, in long tight-fitting tunic, rests on a couch with pillows, and raises both hands as if drinking or playing the double pipe. In front of him stands a small female figure with broad frontlet and two heavy necklaces, and a flower in her right hand. There is red paint on the clothes of both figures, and black on the shoes of the larger. About 600 B. C. H. $6\frac{7}{16}$ in.

1143 has the same long tunic as 1142 but is a younger man and wears a pointed cap. H. $5\frac{1}{8}$ in. Perrot, fig. 308.

1144, also young, has a short-sleeved tunic, and only a narrow band about his head. H. $4\frac{3}{16}$ in.

1145 is bearded, and has close-cut hair. H. $3\frac{5}{8}$ in.

Wall Cases 37-40

1146-53. Votive Animals and Birds are found in many sanctuaries, and similar statuettes were sometimes placed in tombs. They are usually the offerings of poor folk, and are more commonly of clay than of stone: such figures are 2070-97 in the Collection of Terracottas. Domestic animals are commonest; those shown here are all of uncertain date.

1146. Cow and calf. H. $7\frac{1}{2}$ in. Doell, vii, 224 I, cviii, 669.

1147. Two cows and a calf. H. $6\frac{1}{2}$ in. I, xcviii, 666.

1148. Sheepfold containing a drinking trough and six sheep. L. $8\frac{3}{4}$ in. I, xcviii, 668.

1149-50. Coursing hound seizing a hare. Compare with this the large hound 1223 of similar breed, and rather late Cypriote style; it is placed for convenience in Wall-Case 48. Hs. $2\frac{1}{4}$ in., $1\frac{3}{16}$ in. Ls. $6\frac{1}{2}$ in., $6\frac{1}{2}$ in. I, lxxx, 525, 523.

Wild animals are either attributes of deities, or thank-offerings for relief from some pest or danger, such as snake-bite: in the latter case, the offering may appropriately be dedicated to the deity whose sacred animal caused the trouble, or an animal becomes the attribute of that deity: for examples see p. 127 above.

1151-2, Bird (1151) with red paint: two birds (1152) beak to beak, with much red and black paint. These may well be the sacred doves of the Goddess of Paphos, which are shown in ancient representations of her temple (p. 125). Hs. $3\frac{5}{8}$ in., 4 in. Perrot, fig. 405 (1152). I, lxxx, 526, 527.

1153. Snake, coiled on a low pedestal or altar; much red colour. H. $2\frac{7}{8}$ in.

With these offerings for protection from various dangers, compare the votive limbs or organs liable to accident or disease, 1675-87 in Wall-Case 75; and the late thank-offerings for childbirth 1226, and other bodily peril 1227 in Wall-Case 47.

Wall Case 41

1154-72. Offerings and Attributes held by Votaries, are represented here by a series of fragments from statues of various periods. These are often found broken away, in spite of the ingenuity of the Cypriote sculptor in adapting his design to the defects of his material. Most of them are hands holding an object or resting on it.

1154-5. Sword-hilts of Assyrian type, with ringed grip and globular pommel, not later than the seventh century; they were worn horizontally in the girdle, and supported the left hand of the wearer. 1154 is more than life-size, but hardly large enough to have belonged to the colossal head 1257 in Floor-Case XI. L. $12\frac{1}{2}$ in., $6\frac{5}{8}$ in. I, xxviii, 125, 124. Wall Case 41

1156-7. Libation-bowls, held in the right hand: a similar bowl (4579), in the Collection of Silver Plate upstairs is of the fifth or late sixth century. D. $6\frac{5}{8}$ in., 5 in. I, xxviii, 105 (1157).

1158. Flowers, forming a votive nosegay; probably of the sixth century. H. $5\frac{3}{4}$ in. I, xxvii, 101.

1159. Lustral spray, in a right hand, like that held by 1062, 1069. About 500 B. C. H. $10\frac{7}{8}$ in. I, 118.

1160-1. Incense-box (and ears of corn, 1160), held in the left hand, as in 1068-9. Hs. $7\frac{7}{8}$ in., $7\frac{1}{2}$ in. I, xxviii, 112 (1160).

1162. Goat, held by the forelegs in the left hand, as in 1066; there is red paint on the goat's beard. H. $7\frac{1}{2}$ in.

1163-4. Dove, held by the wings (1163) as in 1068-9, 1072, 1076, or beneath the hand (1164), as in 1204-5. Hs. $5\frac{7}{8}$ in., $5\frac{1}{8}$ in. I, xxviii, 138, 140.

1165. Swan, held beneath a hand, probably from a Temple-boy like 1206 in Wall-Case 45. H. 5 in. I, xxviii, 139.

1166. Bird, perhaps an eagle, from a statue like 1075 or 1351 in Centre-Case A. The wing feathers are clearly shown, but the rest of the plumage only by rough tooling like that on the rams 1120, 1141, and by red paint. L. 1 ft. 3 in.

1167-8. Bunch of Daisies, in the same style as the crowns of leaves, flowers, and berries on the large heads 1297 ff. in Floor-Cases XIV, XV. Hs. 3 in., $3\frac{1}{2}$ in. I, xxix, 166 (1168).

1169-72. Fruit-offerings as follows: apples (1169, 1171); pomegranate (1170); smaller fruit in a dish (1172); the right hand 1169 holds also an incense-box like 1160-1. Hs. $3\frac{7}{8}$ in.–3 in. I, xxix, 173, 171 (1169-70).

1173-6. Other Fragments of Statues, all of Hellenistic style with red paint; parts of a throne (1173-4) with grotesque heads of goat (1173) or bird (1174); a Medusa head (1175), perhaps from a statue of Athena: compare the Gorgoneion on Cypriote coins (British Museum Coin Catalogue, Cyprus, Pl. xiii,

Wall Case 41

3; xxv, 12) and the upper bar of a Greek lyre (1176), from a votive musician like 1085 in Wall-Case 35. Hs. $8\frac{1}{8}$ in.—$4\frac{1}{2}$ in. Doell, xiii, 2, 788. Cyprus, p. 158.
I, xxix, 184 (1127); lxxxiv, 547 (1173); xxvii, 98 (1174); xxvii, 97 (1176).

## LATER TYPES OF VOTIVE STATUETTES

This group resumes the series of standing male votaries which was interrupted at 1079, in Wall-Case 34, to deal with the female votaries, 1080 ff., and other types, 1086 ff., which were contemporary with the earlier groups. The later series, now to be described, begins at the point where the Cypriote style, having attained to maturity under early Greek influence, about 500 B. C., becomes first stagnant, then decadent, and falls into more and more servile imitation of the later styles of contemporary Greece.

### DECADENT STYLE UNDER LATER GREEK INFLUENCE ABOUT 400-300 B. C.

These later types all preserve a conventional uniformity of design, but show many varieties of pose and attributes. Most of these small-scale votaries represent young men, and so also do the contemporary heads of about half life size, 1312-17, in Floor-Case XV. Bearded figures of life size were, however, in use for persons of greater age and importance: for example, 1407-8 in Wall-Case 65, and the head 1291, in Floor-Case XIII. All wear the hair in short curls, beneath a crown of leaves.

Wall Cases 38-40

1177-87. Male Votaries, standing, fully draped, usually in tunic to the feet, often of crinkled material (1180, 1183, 1185-6), and sometimes also a cloak hanging from the left shoulder, and wrapped round the waist (1177, 1181-3, 1187). More rarely the tunic is short (1178) in the fashion of everyday Greeks, or is girt with a belt (1183). Usually the pointed shoes of indoor dress are worn; but 1187 wears sandals. The votary holds a kid (1179) or a dove (1178, 1180, 1183-5), or a spray of leaves (1181-2), or incense-box (1182), and perhaps other offerings now disfigured (1177, 1180). Occasionally the free hand is empty (1186), or rests on a short column (1187). The treatment is poor and flat, and is supplemented by red paint (1180-85, 1187). Hs. 1 ft. $7\frac{5}{8}$ in.—8 in. Doell, iii, 6, 103 (1180).
I, cxiv, 809, 808, 807, 806, 811; lxvii, 448; cxiv, 815 (1178-84).

## HELLENISTIC STYLE AFTER 300 B. C.

After the reorganization of Alexander's conquests in vast territorial kingdoms, the conception of a national ideal in art or thought fell out of vogue, and with it the few remaining traces of traditional or provincial styles. Yet while it accepted the cosmopolitan fashions of the Hellenistic Age, Cyprus could not abolish the observances in the ancient sanctuaries. Side by side, therefore, with commonplace copies of the later representations of Greek deities, and the new schools of portraiture, we find several classes of sculpture which are either peculiar to Cyprus, or better represented here than elsewhere. Chief among these are the male votaries 1188-1203, which thus form a continuous series from the beginning to Graeco-Roman times, and the so-called Temple-boys, the earliest of whom seem to belong to the fifth century B. C., and the latest to the fourth century A. D.

1201 1203

1188-1202. Male Votaries. The dress is the loose tunic and cloak of everyday Greek life; but 1193 and 1197 have a peculiar flat cap, and 1191 wears a chain of beads and pendant amulets slung over one shoulder like a sword belt. As both the cap

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Wall Cases 42–44

and the belt are worn also by Temple-boys 1204-22, in Wall-Cases 45-6, it is possible that these standing figures may themselves represent either Temple-boys or some similar class of worshipper. Among the attributes carried by the votaries are the dove (1194, 1196-8, 1202), spray of leaves (1190), apple (1194, 1196, 1198), libation bowl or other vase (1188, 1199), and incense-box (1189, 1193, 1195: compare 1202 unusually large), which are all common to this group and its predecessors. The work is poor and even rough, and paint is still used to supplement carving; there are traces of red on 1189, 1191-2. H. 2 ft. $5\frac{5}{8}$ in.—1 ft. $5\frac{1}{8}$ in. Doell, v, 9, 153 (1188); vi, 6, 135 (1190); iv, 8, 152 (1191); iv, 7, 145 (1195); vi, 2, 136 (1202); Cyprus, p. 240.
I, cxxxiv, 994 (1188); cxxxvii, 1024-9 (1193-5-1-2: 1202-1).

Wall Case 44

1203. Male Votary, of unusual style, resembling the early Hellenistic art of Northern India. It represents a very stout figure with copious wavy hair in long ringlets to the shoulders. It is nude above the waist, and clothed below in a loose robe which falls to the ankles and is confined by a belt with long fringed ends. In front of the body a struggling lion, borrowed from Herakles, is held head downwards in the right arm, and the left arm is slightly raised. Both lion and arm, however, are much damaged. It may have been the artist's intention to reproduce the ancient type of the Lion-slayer. The figure is certainly very late and closely resembles the Temple-boys 1220-22. There are traces of red paint on the drapery, and yellow-brown colour on the feet. H. 2 ft. I, lxxxvii., 579.

Wall Cases 45, 46

1204-22. Temple-Boys, of various periods and styles. These are among the most characteristic votive sculptures of Cypriote sanctuaries, and have been found on a number of sites. Most of them are in stone, but there are also clay figures like 1463 in Floor-Case X, and 2291-8 in the Collection of Terracottas. A "Temple-boy" is an infant or young lad, usually stout and fleshy, seated in a characteristic attitude, with the body resting on one thigh and on the hand of the same side, while the other leg is in a sitting posture, with the foot firmly on the ground.

1205

Occasionally, however, the Temple-boy crawls on hands and knees (1212), or stands erect like 1188, 1193 above. Sometimes a Temple-boy is nude, but the commonest dress is a short tunic, often sleeveless, and usually drawn up in front so as to expose the groin; rarely the ordinary full-dress of an adult is worn (1213). The head is generally bare, with short curls; but sometimes the same characteristic flat cap is worn as on 1193, 1197 above, and occasionally a Phrygian cap with a soft peak (1216). Some wear earrings (1210-11, 1218-9) and bracelets (1210, 1217) and nearly all wear a chain of beads with many pendant amulets, including numerous signet-rings. This chain is usually worn over one shoulder and under the other arm, but sometimes as a necklace (1218, 1220); and 1221 has two such necklaces, with very long central pendants. Similar pendant signets, and other amulets are included in the Collection of Ornaments: the signets may mean that the wearer was custodian of Temple-treasures or archives. Similar chains of pendant signets are worn by sculptured figures of Graeco-Indian style of which the Metropolitan Museum has examples (Acc. Nos. 13, 96, 1.—33). Temple-boys often hold an attribute in one or both hands: of these the commonest is a bird (1204, 1216, 1218, 1221-2) usually swan (1204-6), dove (1208-9,) or cock (1211, 1220). Others hold a hare (1215, 1219), or a tortoise (1212 [two], 1214), a Greek emblem of Aphrodite; others again have an apple (1213, 1222), or an incense-box (1207), or a wreath (1210). H. 1 ft. $3\frac{5}{8}$ in.—$6\frac{1}{2}$ in.

Wall Cases 45, 46

1211

I, cxxx-cxxxii, 973, 977, 963, 957, 960, 964, 943, 970, 978, 980, 966, 968, 955, 982, 961, 971, 975, 984, 976.

The chronology of these figures is not easy to determine; 1204 is certainly not later than the fifth century, B. C., and 1205-6 may be as early as the fourth; 1207 also shows traces of Cypriote style; but the majority are late Hellenistic or Graeco-Roman. In some of the latter, there is an evident attempt to give a portrait character to the head (1207, 1213-5); but it is not certain that the head of 1213 belongs to the body. Probably the latest examples are 1219-22, which pass over into a heavy barbaric style, with a likeness (which can hardly be accidental) to the Hellenizing art of Persia

Wall Cases 45, 46

and Northern India: the standing figure 1203 is in the same barbaric style.

No satisfactory explanation has been given of these Temple-boys. They are commonest in Cyprus, but the type recurs as far afield as Carthage, on a votive or funerary relief (Perrot-Chipiez, III, p. 458, fig. 327): they are very fully discussed by De Ridder, *Catalogue de Clercq* (*Antiquités Chypriotes*, No. 16, Pl. VII.) They may represent real children, dedicated to the service of the sanctuary, like the infant Samuel; or the divine child tended by a Nursing Mother, as Horus by Isis; or they may be a divine companion of a goddess like the Syrian Adonis, or the Greek Eros; or a more independent personage like the Egyptian Ptah-sekar, whose Greek successor Harpokrates becomes blended eventually with Eros in a very variable series of late clay figures, represented by 2302-18 in the Collection of Terracottas.

Wall Cases 47 50

The remainder of this series illustrates the very miscellaneous offerings which were occasionally dedicated at the larger and more popular sanctuaries in the Hellenistic Age. The seated hound 1223 belongs to the series of votive animals in Wall-Case 40.

Wall Case 47

1223. Seated Hound, with long pointed muzzle, large eyes, small erect ears, and smooth hair. Around the neck is a plain collar painted red, and there is red paint also on the eyes and lips, and within the ears. It is probably a votive offering from some hunter. Like the hare-and-hound groups 1149-50, which show the same breed of hound, the date is uncertain, but it cannot well be earlier than the fourth century. H. 1 ft. 6 in. Cyprus, p. 114. I, cxxii, 908.

1224. Young Man, erect and nude except for a small cloak flung over the left shoulder and secured by a clasp. His right hand rests on his side; the left carries a shepherd's staff, and another object, which may be the skin or carcase of some animal. Head, right arm, left hand, and both feet are missing. It is perhaps a late rendering of the Shepherds' Patron 1114-8 in Wall-Case 37, in fair Hellenistic work. H. 1 ft. $8\frac{1}{4}$ in. I, cxvi, 830.

1225. Silenus, missing below the waist. He seems to have held a wine-skin under his left arm. Late Hellenistic work, very rough, with traces of black and red paint on the head, which alone seems to have been finished. H. $11\frac{5}{8}$ in. I, liv, 346.

1226. Child-Birth Group, in careless Hellenistic style, perhaps

not made in Cyprus. The mother reclines on a high couch, and is supported behind by a standing attendant. By the foot of the couch another attendant holds the infant. Similar votive groups are found in all styles, both in stone and in clay; the latter go back far into the Early Iron Age. H. $6\frac{1}{2}$ in. L. $9\frac{7}{8}$ in. Doell, vi, 1, 174. I, lxvi, 435. Wall Case 47

1227. Votive Slab, for deliverance from organic disease. Carved on the slab, in a late style of relief, are two breasts and another object obscurely representing some internal organ. Compare the smaller votive offerings of this class 1675-87 in Wall-Case 75. H. 1 ft. 3 in. W. 1 ft. $5\frac{3}{8}$ in. Cyprus, p. 158. I, cxxii, 9 10.

1228-30. Pine Cones (1228-9) and Pedestal (1230) in late Hellenistic style. The cones end in square dowels to fit a socket like that in the top of the pedestal, which is of conical shape with fluted surfaces between heavy cable-mouldings. The pine-cone is a Greek symbol of Apollo and also of Dionysos, and has, besides, wide popularity in decorative art. These votive cones are common on late Greek sites and are in no way peculiar to Cyprus. Hs. $9\frac{7}{8}$ in.—7 in. Colonna-Ceccaldi, p. 84. I, cxxi, 889, 885, 886.

1231. Young Oriental Votary in a loose tunic with sleeves to the wrist; a double belt knotted in front with long ends; and a heavy cloak of Oriental fashion. There are traces of red paint on the dress. The head is separate, but certainly belongs to the body; it has heavy earrings, and a Persian cap with long ear-flaps falling on the shoulder, and a single row of long curls below its margin. The left arm rests easily on the girdle; the right is missing. Similar figures from other regions hold an apple in the right hand, and have therefore been described as "Paris with the Apple;" but in Cyprus an apple is a common offering or attribute of votaries. Compare the figures in the same costume, 1350 in Floor-Case XVII; and the clay figures 2299-2301 in the Collection of Terracottas, and 1846 in the Collection of Inscriptions; H. 8 in. I, cxx, 876. Wall Case 48

1232. Orator, in short-sleeved tunic and full cloak, which is thrown back to leave the right arm free. The head and legs are missing. The hands are clenched together slightly to the left, and the intention is evident to copy the well-known statue of Demosthenes; but the workmanship is very rough, and the style late. H. $7\frac{1}{2}$ in. I, cxx, 874.

Wall Case 48

1233-5. Poet, in sleeved tunic and cloak, seated in a chair which is supported (in 1233) by horned animals, like 1173. On the lap of the figure is spread a roll of manuscript, on which the right hand rests, holding a pen. The left arm is broken, but seems to have held a bird, of which the tail remains. These details are only seen clearly in 1233; the figures 1234-5 are executed in the same flat style as the late Nursing Mothers 1130-1; and 1234 has red paint on the dress. All three heads are separate, and do not seem to belong to the bodies. Hs. 1 ft. $3\frac{3}{16}$ in., $12\frac{1}{4}$ in., $11\frac{1}{2}$ in. I, cxvi, 838 (1233); lvii, 362 (1234).

Wall Case 49

1236. Warrior, standing in a defiant attitude, with legs wide apart. He wears a short-sleeved tunic, breast-plate with armoured kilt, and a cloak fastened on the right shoulder. At his left side hangs a short Roman sword. On his head which is separate, but belongs to the body, is a pointed helmet with loose scrolled brim. He wears a square beard, in late Hellenistic fashion. Both hands are missing, and both feet above the ankle. The workmanship is rough but vigorous, with many traces of red paint. The style is influenced by the romantic naturalism of Pergamon. H. 1 ft. $3\frac{7}{8}$ in. I, cxvi, 840.

Wall Case 48

1237. Seated Woman with two Children, one of whom she holds in her lap, while the other stands by her right knee. She wears a full Doric chiton, and a cloak which passes over the head like a veil, and falls on both shoulders. The seated child wears an infant's short tunic, the other the same long tunic and cloak as are worn by young votaries. All three heads are missing. H. 1 ft. $4\frac{1}{2}$ in. I, lxvi, 436.

1238. Female Lyre-Player, standing, in Doric chiton and cloak. She plays a lyre of Greek pattern, which is secured by a sling. The workmanship is poor and late, and there are some traces of red paint. H. 2 ft. 10 in. Doell, vi, 3, 169. Cyprus, p. 154. I, cii, 676.

1239. Young Man in long tunic with sleeves, over which is a long Doric chiton to the feet, with deep overfold, clasped on both shoulders and secured by a rosette-patterned belt. Another belt passes over the right shoulder and under the left arm. The head is separate but belongs to the body, and has large masses of wavy hair falling over the ears beneath a crown of large leaves. The style is free and vigorous like

that of 1319-21 in Floor-Case XV, and the workmanship is above the average: there is red paint on the hair and on the dress-borders. A peculiar feature is that the eyes are hollowed out and filled with hard white stone, in which the pupils are rendered with a circular drill. Both arms are missing, and the meaning of the figure is not clear. It has, however, a general resemblance to late Greek types of Apollo. H. 1 ft. $8\frac{3}{8}$ in. Doell, vi, 7, 172. Cyprus, p. 153. Wall Case 48

The following deities, in late Greek pose and style, are said to have come from the ruins of a temple excavated by Mr. R. Hamilton Lang at Pyla, on the coast a few miles east of Larnaca. The inscription 1854 is from the same locality. Wall Cases 49, 50

1240-2. Artemis, standing, in long Doric chiton to the feet with girdle, and overfold to the knee. A quiver is slung behind the right shoulder, and the right hand caresses a fawn. The left hand of 1240 holds an apple. The three figures differ slightly in detail, and 1241 has the fawn on the left side, whither, however, the right hand follows it. The heads of 1240, 1241 are separate, but seem to belong to the bodies. The style is late and the workmanship very poor. Hs. 2 ft. $1\frac{3}{8}$ in.—1 ft. 9 in. I, cxvii, 849, 853, 854.

1243. Artemis or Hecate, in short tunic, girdle, and hunting boots with falling tops. From the right shoulder hangs a quiver, and in the left hand is a long staff which may be a torch holder, but is broken above. The head is separate and does not belong to the body for certain. The work is poor, and there is red paint on eyes, ears, boots, girdle, and staff. H. 1 ft. 8 in.

1244. Hecate, standing, in long Doric chiton with deep overfold. She holds torches in both hands. The head is separate and does not belong to the body for certain. There are traces of red paint on eyes, hair, and chiton. H. 1 ft. $8\frac{7}{8}$ in. Cyprus, p. 152. I, cxvi, 841.

1245. Artemis, standing, in long tunic with overfold; quiver behind the left shoulder, and a fawn on the left arm. The head is separate and does not belong to the body for certain. There is red paint on the tunic. H. 1 ft. $7\frac{5}{8}$ in.

1246. Goddess or Votary, erect, in long tunic and mantle, holding in the left hand a bird which she feeds with the right.

Wall Cases 49, 50

The head is separate and does not belong to the body for certain. H. 1 ft. $11\frac{5}{8}$ in. I, cxvi, 843.

1247-9. Female Votary, standing, in long full tunic and cloak drawn over the head like a veil and held by the right hand to the left of the face. Below, it is drawn across the right arm and falls over the left arm. The left hand either holds an apple (1248) or is concealed in the cloak (1246, 1247). The head of 1248 is separate, but seems to belong to the body. The pose is that of Graeco-Roman portrait statues like the well-known "Lady of Antioch," and recurs in the lifesize statue 1404 in Wall-Case 64 of the Annex. Hs. 1 ft. 11 in.—1 ft. $4\frac{7}{8}$ in. Colonna-Ceccaldi, Pl. xvi. 3 (1248). I, cxxxiv, 990 (1248).

1250. Female Votary, standing, in long full tunic and cloak, and high sandals. The head and right arm seem to have been made separately, and are missing. H. 2 ft. 2 in.

## SPECIAL SERIES OF HEADS AND LARGER FIGURES

FLOOR CASES XI-XVII AND CENTRE CASES A-G

The Type-Series of Sculpture 1001-1250, which occupies the Wall-Cases 29-50, consists, for convenience, almost entirely of figures small enough and of sufficiently uniform size to be easily grouped, so as to give a general impression of each style. In Floor-Cases XI-XVII this introductory series is supplemented by a number of heads from larger statues, many of which were of life size, or even larger scale. With these heads it is possible to study in detail the treatment of eyes, hair, and other features, which are important marks of style and date, but were imperfectly represented on figures of smaller scale. These heads are arranged, like the smaller figures, in sequence of styles, beginning from the early Oriental style in Floor-Case XI: and with them are grouped other pieces of sculpture of exceptional size or interest, belonging to each successive style.

In the Centre-Cases A, B, C, are placed a few life-size statues, selected from the large series in the Students' Collection downstairs; and in D, E, F, G, the large sarcophagi and other examples of relief-work and monumental sculpture. These in turn form an introduction to the series of sculptured tombstones which occupy the Wall-Cases 51-72 in the Annex.

## EARLIEST PHASE, NOT YET MUCH AFFECTED BY ORIENTAL INFLUENCES ABOUT 750–700 B. C.

This rare and interesting group probably represents a phase of Cypriote sculpture earlier than that in which Assyrian influence becomes predominant. The faces are heavy and square, with well-marked eyebrows and eyelids, and small firm-set mouth, without beard or moustache. In some respects, the technical skill recalls that of the sculpture and modelled plaster-work of the Minoan civilization, and it is possible that something of this ancient tradition may have persisted among Aegean colonists in Cyprus, long after it had faded from their mother-lands. This comparison is supported by the characteristic frontlets with rosettes or leaf-patterns, like those of the Later Bronze Age, 3002 ff., in the Collection of Ornaments, and by the peculiar costume, derived from the Minoan loin-cloth, on full-length figures of the same style, 1040-7 in Wall-Cases 31-33. Nevertheless, the style of these heads passes, without break, into the Mixed Oriental style with Assyrian and Egyptian influence, and rosette frontlets are also worn by Assyrian courtiers of the early seventh century. The date of these examples is probably not much earlier than 700 B. C.; and as a number of the male figures in Hittite sculpture, and on engraved stones of Hittite style from Asia Minor and North Syria are beardless like these heads (compare 4309 in the Collection of Engraved Cylinders), it is certain that some allowance must be made for mainland influence. Nothing, however, can be ascertained at present as to the relative age of the Cypriote and the Hittite work. Floor Case XI

A third comparison must be made, with the earliest large heads of modelled clay, like 1451-2 in Floor-Case X. The series from sanctuaries at Tamassos, Idalion, and other Cypriote sites proves these to belong to an earlier period than those with Assyrian features; they pass, however, without break into the Assyrianizing series, in the same way as the stone heads, and probably represent, like them, the native art of the later eighth century.

1251-5. Beardless Heads of Male Votaries, wearing frontlets with rosettes (1251-2-4-5) and leaf patterns (1253), within raised borders (1252-4-5), within which the background is coloured red (1255) or cross-hatched with fine lines (1254, compare 1040). In the ears of 1251-4-5 are pairs of earrings of early form, like 3115 in the Collection of Ornaments. The

Floor Case XI

hair falls behind the neck in a smooth mass (1254) as if worn long with the ends caught up into the frontlet; in 1253 two rows of small curls appear under the frontlet on the forehead, as in the later figures of similar type 1044 in Wall-Case 32. Closest similarity with the early terracotta heads is shown by 1254, with its prominent nose and pointed chin: 1253 shows Assyrian and 1255 slight Egyptian influence. Hs. $11\frac{1}{4}$ in.—$6\frac{5}{8}$ in. Doell, ix, 4, 330 (1251). I, xix, 32,29, (1251-2); xix, 36, 30 (1254-5).

1251

1256. Beardless Male Votary, about half life-size, in the same style as the heads 1251-5, and the smaller figures 1040-7 in Wall-Cases 31-2. He stands with right leg slightly advanced, and both hands hanging by the side; but both feet and the right arm are broken away. The head is separate but seems to belong to the body. It has the characteristic frontlet with rosettes and raised borders; below it appears a single row of small curls. The dress is unusual: the close-fitting tunic seems to pass at the waist into a plain Cypriote loin-cloth, as in 1040-7; but instead of a waist-belt, a kind of kilt is tied around the hips, falling low behind, but tapering to points which are knotted loosely in front. The nearest parallel is offered by the dress of Hittite figures; but the likeness is not exact. This kilt is coloured red, and there are other traces of red paint on the figure. H. 3 ft. $\frac{1}{2}$ in. Doell, iii, 9, 67. Perrot, fig. 371. I, xi, 13.

## ORIENTAL STYLE UNDER MAINLY ASSYRIAN INFLUENCE, ABOUT 700-650 B. C.

The influence of Assyrian fashion is chiefly shown in the prevalence of beards, worn long and square and artificially curled; though something must be allowed for decorative and conventional renderings. The eyes are large and prominent, and slightly upturned outwards. The eyebrows are rather arched, the cheekbones high, the lips vigorously rendered, and the whole expression is aggressive and brutal. For the pose and costume of the figures to which these heads belonged, compare the life-size statues 1352-3 in Centre-Case A.

The pointed helmet worn by these figures has been described as Assyrian, but is neither the conical cap of metal used by Assyrian soldiery nor the elaborate tiara of kings and high officials: the near- Floor Case XI

1257

est Assyrian type belongs to the reign of Tiglath-pileser (745-727 B. C.) and disappears later. Its shape more closely resembles the helmets of figures in Hittite reliefs, and of an early class of bronze statuettes from Syria and other parts of the Levant. A common

Floor Case XI

type of late Minoan helmet has the same outline, and occasionally shows neck-guard and cheek-pieces, but is quite differently constructed, with rows of boar-tusks or other hard plates on a leather backing. But there is no precise parallel outside Cyprus, where this cap comes into use in the Early Iron Age, and was not superseded by Greek solid helmets till the sixth century. It consists of a cap of flexible leather reinforced by an external frame of flat metalwork, and running up to a peak, sometimes flexible, sometimes replaced by an ornamental knob. The leather panels were sometimes quilted or embroidered, or perhaps even replaced by plaited strap-work like the helmet of Meriones in Homer (Iliad X. 263). The metal rim fits closely round the temples, only occasionally exposing a row of small curls over the forehead. On either side are ear-flaps or cheek-pieces of the same construction, designed to be tied under the chin, but generally raised and secured by their chin-straps on top of the helmet, either in front of the peak or behind it.

1257. Colossal Helmeted Head of a Bearded Votary, very severely and simply modelled. The helmet is smooth, and the beard consists of four massive locks, each ending in a single curl. It is possible that the colossal feet (1257-a) may be from the same figure. H. 2 ft. $10\frac{3}{4}$ in. Doell, viii, 6, 237. Colonna-Ceccaldi, Pl. iii. 2. Cyprus, p. 123. Perrot, fig. 354. I, xxxix, 253 (head); lxxxv, 554 (feet).

1258

1258-60. Helmeted Heads like 1257, but not much over life-size. The style of 1258 is still thoroughly Oriental, but the terminal coils of the beard are gone; in 1259-60 the straight subdivisions vanish; and the beard of 1260 is wedge-shaped, in Greek fashion: the features also are more western. The cap of 1258 is low and frameless, and the chin-straps are knotted together over the forehead; that of 1260 shows well the flat framework and smooth panels. Hs. 1 ft. 6 in.—1 ft. $2\frac{1}{2}$ in. Doell, viii, 10, 243 (1258). I, xxxv, 222 (1258); xlix, 289 (1259).

1261. Bearded Head of smaller scale, in a style which combines the qualities of the beardless heads 1251-5 with the hair and

beard appropriate to 1271-2 in Floor-Case XII; with close-fitting cap like that of some early clay figures, which have the same prominent nose, pointed chin, and "feathered" eyebrows. The beard is rendered by a smooth surface painted red, and there is red also on the lips, eyeballs, and tunic-border. In the lobe of each ear is a double earring, as in 1251. H. $5\frac{1}{4}$ in. Floor Case XI

1262. Statuette of a Lady of Rank. This remarkable little figure represents a woman of mature age, in Assyrian dress, standing on a square bracket, which is supported by the heads of two human figures and another object now broken away. The bracket seems to have decorated some larger object. The figure steps forward briskly, with the left foot in advance, as in the far poorer figure 1011 in Wall-Case 29. The head is held high and the right hand is raised in a gesture of command; the left holds a mirror and raises a fold of the skirt. The hair is dressed in transverse rolls and rows of curls, confined by a broad frontlet; long plaits descend in front of the shoulders, and a veil or dense mass of hair falls behind them. The dress consists of a long tunic falling to the ankles, and gathered in transverse folds or flounces. Over this is a heavy cloak which falls in deep folds from the right shoulder over the right arm, and is caught up below by the left hand. Its upper edge is folded obliquely over the breast, and the lower has a deep border or fringe, with zigzag ornament. A rectangular satchel is slung by a belt from the left shoulder. Two rich necklaces are worn, together with pendant earrings and lion-headed bracelets. Though the scale is small, these details are carefully and vigorously rendered, with rare freedom of pose and gesture; yet the close observance of Oriental costume and the absence of Egyptian influence seem to preclude a lower date than about 700-650 B. C. H. 8 in. Doell, i, 2, 28. Colonna-Ceccaldi, Pl. xiii ("Astarte sur le Pavois"). Cyprus, p. 157. Perrot, fig. 385. I, lvii, 365.

1262

Floor Case XI

1263. Female Votary, standing, in long foldless tunic and close cap. The right hand holds a flower in front of the breast. The features are quite heavy and expressionless. Note the double necklace, the spiral earrings, and the long pendants in the lower lobes of the ears. This is typical of a very large number of votive statuettes from the sanctuaries of the Paphian Goddess at Idalion and elsewhere, from the seventh century onward; though the actual examples of the spiral earrings represented here are mostly of the following centuries. H. 2 ft. 6 in. Doell, *i*, 8, 21.

## MIXED ORIENTAL STYLE, WITH MAINLY EGYPTIAN INFLUENCE

### ABOUT 650-550 B. C.

Floor Case XII

Characteristic marks of Egyptian influence are (1) the kilt which, in Cyprus, often has its centre panel and belt richly embroidered, and is worn with a skin-tight tunic, short-sleeved and embroidered

1264

1265

at the seams; (2) the heavy smooth wig, enclosing the forehead, and falling behind the ears, nearly to the shoulders; (3) the slender proportions, square profiles, and stiff expectant pose of the standing figures; (4) the level eyes, straight narrow nose, and clean-shaven face, with small delicate mouth and pointed jaw; and (5)

Floor Case XII

the smooth broad surfaces natural to a school of sculpture which had been disciplined for centuries by work on refractory basalts and granites, shaped not with knife and chisel, but by sawing, hammering, and rubbing.

The pointed cap, however, is still sometimes worn, in new and decorative varieties, instead of the wig, and as Greek influence comes in, the mass of hair breaks up into small curls, and a close-trimmed beard is indicated, first by a smooth surface following the contours of the face, and later by many rows of small curls. The "feathered" treatment of eyebrows and moustache is an inheritance from the Assyrian style, and from the incised detail on large terracottas like 1453-7 in Floor-Case X. There can be little doubt that these simple devices for rendering the hair were originally enhanced with colour; as on the smaller figures in the Wall-Cases.

1264. Flute-Player, about half life-size: only the upper part is preserved. He wears the tight short-sleeved tunic, and plays the double pipe with both hands, using a mouth-band like the Flute-Players 1024-6 in Wall-Case 30. H. 1 ft. 4 in. Doell, ii, 5, 52. I, xiii, 15.

1265. Harp-Player, in the same scale and style as the Flute-Player. The harp is of the triangular Oriental form, with its pillar rising from a scrolled base to a floral capital, and the head of a leonine griffin. H. 1 ft. 6 in. I, xii, 14.

1266

1266. Princely Votary, standing, in rich kilt and a pointed cap, with raised side flaps, decorated with lotos flower borders and a rosette in front. He wears double earrings (either spirals, or pairs of the boat-shaped type 3166 ff.) and a triple pectoral collar, consisting of lotos petals, concentric semicircles and shaded triangles. The tunic is not

Floor Case XII

shown, and is perhaps absent, as in the royal figure 1363 in Centre-Case C. The right arm hangs by the side; the left rested on a quiver or sword hilt (now broken) which is suspended from the left shoulder by a double sling. Each upper arm has spiral bracelets. The belt of the kilt has a clasp of crossed volutes, supporting an Egyptian solar disc. The lateral folds of this kilt are carefully rendered, and its central panel is embroidered with an eye above, then a Medusa-head with coiled snakes, then a pair of Egyptian winged uraeus-snakes. The feet are broken away at the knee, and the head shows signs of exposure to fire. H. 1 ft. $11\frac{3}{4}$ in. Doell, ii, 7,39; Cyprus, p. 154; Perrot, fig. 359.

I, xlii, 279.

1267

1267. Male Votary, standing, in a rare style, with broad flat treatment under strong Egyptian influence. The forehead has rows of small curls; the tunic is elaborately decorated with seams and strips of lotos ornament, like the painted terracotta figures from Salamis, in the British Museum; Catalogue of Terracottas, A 106-122. The right arm is held across the body; the left hangs down. The belt and kilt are ornamented with uraeus-snakes, and floral designs in the centre panel. The legs are bare, with ornate sandals on the feet, which rest on an irregular base. The left leg has been restored. H. 2 ft. $4\frac{1}{2}$ in.

I, xxx, 201.

1268. Hawk-headed Figure in kilt and belt: no tunic is shown. The arms are held across the body. There is red colour on

the belt and kilt. Compare the Masked Dancers in Assyrian dress 1029-31 in Wall-Case 30. In Egypt the hawk is the emblem of Horus who is often identified with Ra the Sun-God, and consequently would be a natural attribute for an Egyptian votary to dedicate to Apollo, who is Sun-God among the Greeks. H. 1 ft. $3\frac{5}{8}$ in. Perrot, fig. 413. I, xxiv, 58.

1268

1269-70. Beardless Heads of Male Votaries, wearing the close-fitting wig with a border or frontlet on the brow; the wig of 1269 seems to be parted in the middle, and its texture is rendered by rough tooling; the eyebrows of 1270 are rendered by zigzag tooling, and the features show some Hellenic influence. Hs. 1 ft., 1 ft. $3\frac{1}{2}$ in. I, xxiii, 54, (1270).

1271-3. Bearded Heads with smooth hair or wig, like 1269-70. The beard and eyebrows are rendered in low relief; quite smooth in 1271-2, but the beard of 1273 has irregular zigzag tooling. Below the neck of 1272 is a band of triangular lotos-petals, perhaps the border of the tunic. Hs. 1 ft. $1\frac{3}{8}$ in. — $11\frac{1}{8}$ in. Doell, ix, 6, 310; 7, 311; (1272). Cyprus, p. 141. I, xxiii, 52 (1272); 53 (1271).

1274-6. Bearded Heads in Cypriote Helmets, of which the cheek-pieces are usually raised, and show a wig-like mass behind the head: in 1276, however, they hang down, and quite conceal the hair. The eyebrows are in relief, and zigzag tooling is used on 1275-6. Double earrings are worn by 1274. There is red colour on the lips of 1276. With this group compare the full-length statue 1354 in Centre-Case A, which though beardless has this combination of helmet and smooth hair. Hs. 10 in.—$5\frac{1}{4}$ in.

1277. Beardless Head, in close-fitting cap or wig, but of the

Floor Case XII

square Assyrian proportions. The eyes are large and prominent, like those of the smaller figures in this mixed style. H. $4\frac{7}{8}$ in.

1278. Head of a Flute-Player, like 1264, with double earrings, and eyebrows in relief. The mouth-band was rendered in paint only. H. $6\frac{5}{8}$ in. I, lxxi, 458.

## ARCHAIC CYPRIOTE STYLE
## ABOUT 600–500 B. C.

Floor Case XIII

In this group the influence of Oriental conventions gradually fades, as the natural forms are more clearly apprehended, and more successful attempts are made to render them. The hair and beard break up into many small curls, at first in rows but afterwards set more freely. The eyebrows become wavy and upturned at the ends (1279), and are usually feathered; eyelids are shown (1281); and the moustache is sometimes allowed to grow (1281), though it remains close cut, and is feathered like the eyebrows. The plain frontlet is replaced by a wreath of leaves.

1279-81. Bearded Heads with Wreaths of Leaves, beneath which one or more rows of small curls frame the forehead.

1281

1284

There are now many traces of red colour on eyes, lips, and hair. With the vigorous head 1281 should be compared the colossal Herakles 1360 in Centre-Case C. Hs. 1 ft. $2\frac{1}{2}$ in.—$9\frac{7}{8}$ in. Doell, ix, 0, 344 (1281). Cyprus, p. 141 (1280-1.) I, lxxxii, 540 (1281).

1282-3. Bearded Heads with Cypriote Helmets of the usual framed and quilted type. The hair is more freely

rendered, and 1283 has red colour on the lips. Hs. 1 ft. $2\frac{1}{2}$ in., $11\frac{5}{8}$ in. Doell, viii, 1, 231 (1282). Floor Case XIII

I, lix, 405; xlix, 292.

1284. Bearded Head in Modelled Helmet, consisting of a conical cap of metal, on the front of which a flying bird is represented in relief, with head projecting in front, and wings enfolding the helmet: like the flying bird on an early bronze shield from the Idaean Cave in Crete, probably of the seventh century. The treatment of the beard, in seven transverse rows of small curls, is rather stiff and conventional, but the features show some Hellenic vigour. H. 1 ft. $5\frac{1}{2}$ in. Doell, viii, 11, 235. I, lix, 404.

1285

1285. Bearded Head in a Greek Helmet, of the smooth close-fitting "Corinthian" fashion, of the later sixth century, with eyebrows modelled on it in low relief, and solid nose-guard and cheek-pieces. But the cheek-pieces are here shown attached by hinges so that they could be raised like those of the Cypriote helmets. There is red colour on the beard. H. 12 in. I, cv, 688.

## MATURE CYPRIOTE STYLE
## ABOUT 500-450 B. C.

In this phase, the modelling comes very close to that of contemporary sculpture in Greece, when limestone was beginning to give place to marble. The treatment of the hair changes rapidly; the curls become large and irregular, and develop into twisted coils. On the crown of the head, and on the beard, much use is made of fine wavy grooves, with occasional zigzag tooling. At the end of the period, the wreaths become heavy and elaborate, with natural leaves, berries, and flowers.

1286-9. Bearded Heads with Wreaths, showing the varied treatment of hair and beard. The beard of 1288 is unusually full and loose. Hs. $13\frac{3}{4}$ in. — $10\frac{3}{8}$ in. Doell, ix, 13, 349 (1288); 14, 352(1286). Colonna-Ceccaldi, Pl. v. (1286), Cyprus, p. 140; Perrot, fig. 404. I, lxxxii, 541-2 (1287-8); lxxii, 469 (1289).

1290. Bearded Head, in a style unusually close to that of Athens at the opening of the fifth century. The hair is almost wholly

Floor Case XIII

rendered by fine parallel lines, drawn forward from the crown, and ending on the forehead in a single row of small curls, below a narrow plain band. Eyebrows and moustache are in very low relief; the moustache still has feather tooling.

1288

1290

The eyes and lips are modelled with great delicacy, and the lips are coloured red. The whole work marks the culmination of the Cypriote style. H. 10⅝ in. Doell, ix, 12, 355. I, lxxii, 468.

1291. Bearded Head with Wreath, of the beginning of the decadence. The wreath is heavy and elaborate, with bay leaves above, and ivy leaves with their berries below. The hair is treated in small locks all over the head; the beard is curled, and the moustache falls over it in fine wavy lines. There is much red colour on the eyeballs and beard. In spite of superior technical skill the style is weak, and the effect hard and unpleasing. H. 1 ft. 2⅛ in. Doell, ix, 8, 346; Cyprus, p. 153. I, lxxxii, 530.

1291

The series of bearded heads in Cypriote style is resumed at 1309 in Floor-Case XV.

### Representations of the Triple Geryon

To the sixth century, and probably to its early part, belong three representations of the three-bodied monster Geryon, one of the adversaries of Herakles. They fall into the same class of votive offerings as the lions 1101-7 and snakes 1110-3, which exhibit the power of their slayer, and the fragmentary group 1108 in Wall-Case 38, which shows Herakles wrestling with the Old Man of the

Sea. Geryon, in Greek legend, was the three-bodied King of Erytheia, an island in the Western Ocean, and master of famous red cattle, which it was one of the "Labours" of Herakles to carry off. Herakles, after other adventures, reached the Ocean, set up his famous Pillars on its shore, sailed to Erytheia in a golden bowl, drove off the cattle, and killed not only their giant herdsman Eurytion, and Orthras his two-headed dog (whose fate is shown on the sculptured slab 1368 in Floor-Case F), but also Geryon himself, when he came in pursuit. Floor Case XIII

Geryon, whose name in Greek means the "Howler," has been explained as a storm-demon, and his cattle as the rain-clouds, red in the western sun-glow; Herakles being conceived as the Sun-God who arises from the east to dispel storm and rain, in spring-time. Other myths of cattle-stealing are those of Cacus, who steals these same cattle from Herakles in the neighbourhood of Rome; and the theft of Apollo's cows by the infant Hermes.

Whatever its origin, a myth located, like that of Geryon, in the Far West, may well have won new popularity in the centuries when worshippers of the Oriental Herakles-Melqart, who was the patron deity of Tyre, were exploiting the Far West of the ancient world, and discovering the "Pillars of Herakles" in the ocean gateway of Gibraltar. The traditional dates for the foundation of Carthage fell in the middle of the ninth century, and the rich Phoenician tombs at Tharros in Sardinia begin in the seventh, with jewelry and engraved stones of the same Mixed Oriental style as these figures.

1292. Statue of the Triple Geryon, with single body, three shields, and six barefooted legs, of which three are in advance. The three heads and two of the right arms are missing. The damaged head 1292a is said to have been found near the triple body: it wears a pointed helmet with a peculiar double neckguard.

The third arm also is damaged, but was certainly raised to throw a spear. There are traces of heavy locks of hair on the middle pair of shoulders. The body is clothed in a single tight-fitting tunic, which ends above the knees, and is decorated in relief with two combats between a lion and a hero (probably Herakles) who wears a similar tunic. The three shields are held in a row before the breast, overlapping from right to left, the right-hand shield being outermost: they are flat and circular, with slightly raised arm, and each bears a mythological

Floor Case XIII

scene in low relief: on the right, Perseus beheading the Gorgon Medusa, in presence of Athena; in the centre, Herakles carrying away one of the Kerkopes on his shoulder, and attacked by another; on the left, Herakles kneeling and shooting at a Centaur. Athena, Perseus, Herakles, and the Kerkopes

1292

wear crested helmets, and plain round shields; Athena wears a long robe; both the heroes, and the Gorgon, have short tunics like that of Geryon.

The figure is vigorously executed in the Mixed Oriental style; and though much of the surface is much damaged, the details of the small reliefs can still be seen, rudely but vigorously rendered. Red paint was freely used for the background, and also on the figures. It is noteworthy that the subjects of these reliefs are all Greek, selected from the achievements of Herakles and his ancestor Perseus; and that the crested

helmet and flat round shield are Greek armour of the seventh and sixth centuries. The figure may probably be dated about 600-550 B. C. H. 1 ft. $8\frac{3}{4}$ in. Doell, vii, 8, 187. Cyprus, p. 156; Perrot, fig. 388. I, lxxxiii, 544. Floor Case XIII

1293. Statuette of the Triple Geryon, of smaller and rather maturer work. The pose, dress, and armour are the same as in 1292, save that the waist-belt is shown, and the outer shields both overlap the middle one. On the right shield is a Catharine-wheel pattern, and on the left a central boss or rosette surrounded by radial lines. The feet are missing, but the three right hands, raised for spear throwing, are preserved, and also the middle head, which wears a Greek helmet of early "Corinthian" type, with high fore-and-aft crest, fixed cheek-pieces, and projecting rim, such as was worn by heavy-armed infantry in the time of Sennacherib (705-682 B. C.). The eyes are large, the nose prominent, and the beard wedge-shaped and rendered with straight tooling. There is red colour on the belt. H. $4\frac{5}{8}$ in. L. $6\frac{3}{4}$ in. Cyprus, p. 156 (below).

1294. Statuette of the Triple Geryon, very small and rudely cut, in the same pose as 1292-3; but the shields are smaller and do not overlap. They have a strong rim, and designs in obscure relief; on the right, Herakles attacks a seated lion; on the left, a horse's head, facing to the right. Two heads are preserved, in helmets with the same raised crest and rim as in 1293; and two raised right hands. That on the left is drilled partly through, as if to hold a metal spear. Though its style is rude, this figure probably belongs, like 1292-3, to the early sixth century. H. $2\frac{1}{2}$ in. L. $2\frac{3}{4}$ in. Cyprus, p. 156 (above).

### Female Heads in the Cypriote Style

Though most of the large beardless heads of early styles in the Collection certainly represent young men, two very fine examples of the Cypriote style (1295-6) are clearly shown by their hair and jewelry to be intended for female votaries, like the statuettes 1080-4 in Wall-Case 35. They belong to the same piquant transition from the archaic to the mature phase as the bearded head 1290 in Floor-Case XIII. Floor Case XIV

1295. Head of a Female Votary, rather less than life-size. The hair is drawn forward from the crown of the head, and

Floor Case XIV

frames the forehead with three rows of small curls under a broad frontlet. A larger lock hangs before each ear, and larger tresses fall behind. The features are delicately modelled; the eyebrows are in low relief with upturned ends, the eyes are long and narrow, and the mouth small and rather primly set. The jewelry is elaborate, and instructive for comparison with the Collection of Ornaments upstairs. In the upper lobe of each ear are fourfold spiral earrings from which hang a row of cubical pendants; in the lower lobes, spirals and long pendant earrings; also within each ear, a double oval spiral. Round the neck is a multiple necklace of five rows of square beads, with a single square control-plate in front. Below this are traces of other necklaces, partly broken away. H. $10\frac{3}{4}$ in. Doell, ix, 5, 308; Cyprus, p. 141. I, lxxxii, 537.

1296. Head of a Female Votary, of more advanced style than 1295. The hair is smooth and crowned by a double frontlet of rosettes, under which rows of spiral curls frame the face, and hang low in front of the ear. Behind each ear, three plaits of hair are clasped together, and fall in front of the shoulder. The ears have fourfold spirals in the upper lobe, and in the lower a large rosette-disc of a Greek type which prevails from about 550 to 450 B. C. There is one necklace of small beads with a fan-shaped pendant. The features are modelled in a shallower and harder style than in 1295, as if the sculptor were accustomed to work in marble, which was coming into use in Greece about the time when this head was carved. The eyes are long and narrow, the eyebrows are only slightly indicated, and in the upturned corners of the mouth is a faint suggestion of the "archaic smile" of votaries on the Athenian Akropolis. H. $12\frac{3}{4}$ in. I, lxxxii, 538.

### Beardless Male Votaries in the Cypriote Style

This group runs parallel with the bearded heads of archaic and mature style, in Floor-Case XIII; with the decadent bearded heads 1301-3 in Floor-Case XIV; and with the small later votaries 1177-87 in Wall-Cases 38-40. The wreaths begin to show berries (1297-8, 1305), rosettes (1301), and four-petalled flowers (1299), as well as leaves. 1304 has a frontlet of pendants like those of a necklace, and that of 1303 is a mere ribbon tied in a bow. The use of red colour is now more frequent and less judicious, and in the next group its misuse becomes conspicuous.

1297-9. Beardless Heads of Male Votaries, in the same gracious style as 1295-6. The hair is drawn forward from the top of the head, in the same Greek fashion as 1290, and is worn low on the forehead and before the ears; it ends, below the wreath, in small curls, which become quite free and irregular in 1299. The features of 1297 have the same flat treatment as 1296, but 1298 shows considerable delicacy and advance towards expression. The prominent eyes of 1298 are a first sign of the decadent style which sets in with 1312-13 in Floor-Case XV. Hs. $10\frac{3}{4}$ in.—$9\frac{1}{8}$ in. Floor Case XIV

I, lxxxvi, 570 (1299). I, lxxv, 484, 488 (1297-8).

1300-6. Beardless Heads of Male Votaries, of mature and decadent style, and less careful workmanship. The eyes begin to be prominent, and the nose narrow and pointed. The eyebrows of 1300, 1302, 1306 are still in relief, and the curls on the forehead retain archaic stiffness in 1300, 1304-6. But in 1301-2 the hair is simpler and more natural. The style of 1306 differs in detail from the rest, and may be archaistic and later. Hs. $10\frac{5}{8}$ in.—$6\frac{3}{4}$ in. Doell, x, 7, 371 (1300); x, 1, 359 (1304). I, lxxv, 483, 481; lxxxi, 533; lxxv, 480, 482, (1300-1-2-4-5).

1307. Beardless Head, perhaps Female. The hair is dressed in upstanding masses on the forehead, with transverse wavy rolls behind, from ear to ear. It appears on coins of Lapathos, early in the fifth century: British Museum Coin Catalogue (Cyprus), Pl. vi, 3. This seems to be in imitation of an early Greek fashion; compare 1356-7 in Centre-Case B. H. $6\frac{1}{16}$ in.

1308. Statuette of a Young Male Votary, in the same style as 1297-9. He stands, with left leg slightly in advance, and the right hand extended, and broken away. In his left he holds a tapering object like a straight trumpet. The treatment of the dress is obscure. A tunic of crinkled material, drawn rather tightly about the lower limbs, falls in stiff solid folds between the feet, which are broken away. Over it, an over-fold, or perhaps a separate over-tunic, falls from the neck to the thigh, and shows a double border in red colour around the neck opening, and less clearly at the armholes. It seems to be the same over-tunic as on 1358, rendered by a sculptor who was more familiar with the Doric chiton of Greece. The same ambiguity is felt in the larger statue 1359 in Centre-Case

Floor Case XIV

B, and in some of the smaller votaries of this period in Wall-Cases 38-40. H. 2 ft. 7¾ in. Doell, v, 12, 114; Perrot, fig. 364. I, ciii, 677.

## DECADENT CYPRIOTE STYLE
## ABOUT 450–300 B. C.

Floor Case XV

The Cypriote style has now lost its vigour and independence, and retains only archaic mannerisms. The best heads are in distant imitation of well-known Greek masters or schools; the worst are weak repetitions of the old local types. The heads grouped here seem to be still intended for votaries, but a tasteless vanity ascribed to ordinary persons ideal types of feature, and the attributes of Olympian deities.

1309. Bearded Head, influenced by the Pheidian presentation of Olympian Zeus, and perhaps as early as the close of the fifth century. The hair falls beneath a wreath of leaves, in large locks. The eyebrows and eyelids hang heavily; the nose is long and very narrow; the mouth firm-set, with thin moustache and vaguely modelled wavy beard. H. 12½ in.
I, cv, 689.

1310. Bearded Head, showing the same influence as 1309, but of later and more facile execution. There is much red colour on beard, hair, and eyes. H. 9¼ in. I, xcvii, 665.

1311. Bearded Head, from a tombstone of the same form and style as 1382-3 in Wall-Case 52. The hair, roughly but quite naturally rendered, springs back from the forehead in wavy locks below a wreath of open flowers. The beard is wrought in long wavy lines. The features are stiff, the nose flat and square, and the eyes downcast; probably because the figure was meant to be seen from below. The background was coloured red.

This funerary sculpture is very different in style and technique from the votive figures, and cannot be exactly dated. Much must be allowed, moreover, for the possibility that the funerary and votive monuments may not come from the same localities. H. 11½ in.

1312-17. Beardless Heads of Male Votaries, in successive phases of the decadent style. 1312 retains the high crown of leaves and berries, and the old "feathered" eyebrows, but has the prominent eyes and nose, low forehead, rounded chin, and

free use of red colour, which belong to the late fifth century and to the fourth. H. 11⅜ in. Doell, x, 2, 358; Cyprus, p. 141. I, lxxv, 485 (1312).

1313 recalls the young male figures of the Peloponnesian schools in the late fifth century. The hair is almost straight, and overhangs the face and ears; the eyes are deep-set and slightly turned down, with conspicuous eyelids; the mouth firmly closed, with thin lips and rather severe expression. H. 9½ in. I, lxxv, 486.

1314-15 attempt the manner of the school of Polykleitos; with natural wavy hair, less copious than in 1313, eyes wide apart with well-marked lids, short broad nose, full lips, and at least some modelling of the neck. All previous necks have been cylindrical. Hs. 9¾ in., 11⅛ in. I, cv, 684 (1315).

1316, though damaged and weathered, seems to follow the school of Skopas, especially in the fullness of the under part of the face, and in the pose of the head. H. 12 in. I, cxxxix, 1035.

1317 likewise follows a fourth century model, but the face is too square, as if the artist had miscalculated its proportions. H. 8½ in.

1318 Colossal Head, perhaps intended for Alexander. It follows unskilfully the traditional portraits, with characteristic inclination to the left, but is chiefly influenced by the popular coin types, which are as common in Cyprus as on the mainland. The hair flows luxuriantly beneath a full wreath of leaves; the large full eyes are set close beneath the brows; the nose is slightly out-turned from the line of the forehead. The mouth and chin are damaged. H. 12½ in.

1319-21. Heads of Votaries with Attributes of Apollo. These follow Hellenistic types, with long hair clinging heavily round an oval effeminate face, with deep-set eyes, and slightly pensive expression. The rendering of the hair is more conventional and spiral in 1319, less so in 1321, which is nearer to its model in expression and pose. Hs. 11½ in. 10⅛ in. Doell, x, 6, 545 (1319). Colonna-Ceccaldi, Pl v. (1319). I, xcvii, 661, 659, 663.

1322. Female Head, of matronly type, influenced by fourth century models. Over the head is a heavy veil, drawn forward on the left side somewhat, as in the life-size statue 1404

Floor Case XV

in Wall-Case 64. The hair is parted under a narrow frontlet into wavy masses above the ears. The forehead is smooth, the nose quite straight, the eyes prominent, and chin small and slightly dimpled. In the ear is a rosette earring with pendant figure of Eros, like 3607-8 in the Collection of Ornaments. H. 11½ in. I, cv, 682.

## HELLENISTIC STYLE: PORTRAITS AND CONVENTIONAL TYPES AFTER 300 B. C.

Floor Case XVI

All trace of Cypriote style has now disappeared; only the weak provincial handling remains. Ideal types are often replaced by the new art of portraiture, of which the first example in this Collection is the traditional Alexander 1318 in Floor-Case XV.

1323-5. Elderly Men, clean-shaven, with short wavy hair, rather full face, and firm jaw. 1325 is younger and softer

1323

1326

featured than the others; all are fair representatives of the prosperous business men of the first century B. C. H. 11⅞ in.—10⅞ in. I, cxxxix, 1034–1323; xcvii, 664–1324.

1326. Young Man, with short wavy hair, influenced by the type of the younger portraits of Augustus; probably of the first century A. D. H. 12 in.

1327. Elderly Man, with thin careworn face, and thin beard:

vigorous portraiture not wholly free from caricature. H. 11 in. Doell, x, 16, 546; Cyprus, p. 153. I, cv, 690. Floor Case XVI

1328. Female Head, with hair parted under a triple band, tied on the forehead. Above the ears, it is drawn back into a prominent knot from which long ends fall behind the neck. The narrow pointed nose, small mouth and chin recall the portrait statues and clay figurines of the third and second centuries B. C. H. 11 in. I, cv, 681.

1329. Female Head, following late types of Aphrodite, but perhaps intended as a portrait, for the lower part of the face is rather full, and the lips are slightly parted. There is red paint on hair and eyes. H. $9\frac{5}{8}$ in. I, cv, 683.

1330. Female Head, with heavy veil, loose wavy hair, and large circular earrings; in a coarse flat style like 1404 in Wall-Case 64. H. 10 in. Doell, x, 5, 544. Cyprus, p. 141. I, xcvii, 660.

1331-4. Young Men, roughly imitated from the portrait styles of the first and second centuries A. D. They seem to have been exposed to fire. Hs. $11\frac{1}{8}$ in.—9 in. I, cxlv, 1148 (1331).

1335. Female Head, in the same late portrait style as 1331-4, with hair in broad bands from front to back, ending in a circular mass behind. This also seems to have been exposed to fire. H. $9\frac{3}{4}$ in.

For votaries who could not afford portrait statues, or replicas of a masterpiece, the local statuaries around each sanctuary went on reproducing the traditional types, which vary as little in feature or expression as they do in their poses or attributes. The wreath of leaves (1338, 1341) or of leaves and berries (1337) is often omitted; the hair is quite short, and short side whiskers are sometimes worn (1341). Red paint seems only to be found on the earlier figures (1336-8). Floor Case XVII

1336-40. Beardless Heads of Male Votaries, of earlier but quite conventional style, with wreaths and red paint; the mouth of 1338 even shows traces of archaism: probably not later than the third century. Hs. $7\frac{3}{4}$ in.—4 in. I, cxl, 751, 752, 750 (1336-7-8).

1341-47. Beardless Heads of Male Votaries of later type, influenced by portrait sculpture; 1341, for example, has side

Floor Case XVII

whiskers and 1346-7 sharper features than the rest. Hs $12\frac{1}{2}$ in. – $8\frac{1}{2}$ in. Doell, x, 15, 416 (1346); 18, 417 (1347). I, cxxxix, 1040-2 (1342-5-6); cxl, 1045.

1348. Head of a Child, with short wavy hair and late Hellenic features, of the same type as a marble head from the Temple of Paphos which is ascribed to the fourth or third century. E. A. Gardner, Journal of Hellenic Studies, IX, Pl. x. H. $5\frac{1}{4}$ in.

1349. Young Male Votary, about half life-size, standing, barefooted, in ample tunic and heavy cloak of Graeco-Roman fashion. He offers an apple in his left hand; his right rests in a fold of the cloak. The head is of the same conventional type as 1341-7 and the whole figure illustrates well the class to which it belongs. H. 3 ft. $4\frac{1}{2}$ in. I, cxxxv, 998.

1350. Young Oriental Votary, in the same Phrygian or Persian cap, loose trousers, and long-sleeved tunic as 1231 in Wall-Case 48. The left hand seems to have been extended in front, but is broken; the right hangs loosely by the side. The right knee is thrown forward, as if the figure were running or dancing, but both feet are broken below. The head is separate, but certainly belongs to the body. The limestone of which this figure is made is of browner tint and different texture from the material of most of the statues in the Collection. H. 2 ft. 7 in. I, cii, 675.

## LIFE-SIZE FIGURES, SARCOPHAGI AND RELIEFS

CENTRE CASES A–G, AND ANNEX

Centre Case A

In the Centre-Cases are the principal works of art of large size or special interest in the Collection. Centre-Cases A, B, C contain statues of life size or nearly so, selected from the large series in the Students' Collection downstairs. Centre-Cases D, E, in the Annex, contain sculptured sarcophagi from Golgoi and Amathus; Case F contains other examples of relief sculpture; and Case G, architectural fragments and other miscellaneous objects. On the open floor of the Annex are two anthropoid sarcophagi of marble.

1351. Priest with a Dove, in Archaic Cypriote style, considerably more than life-size. This fine statue represents a bearded man

in Cypriote helmet, long tunic, and cloak, standing with left foot slightly in advance, and both arms extended from the shoulder. The prominent contours of the breast, and the long locks of hair on the shoulders caused earlier critics to suppose that the figure was intended to be female; and it has been described more than once as a figure of that "bearded Aphrodite" who is believed (from ancient testimony) to have been worshipped in Cyprus. But both peculiarities are characteristic of Cypriote sculpture, the feminine bust, for example, in 1061, 1065, 1071, 1359 of this Collection, and the long hair in 1060-1-2, 1065, and the colossal Herakles 1360. Moreover, the dress and ornaments of female figures are different from these, and easily recognizable, as in 1080-4 in Wall-Case 35.

Centre Case A

1351

The helmet is of the framed and pointed kind, and of unusually elaborate design. The frame is coloured red, and the griffin's head on the summit is coloured yellow, to represent gold. On the front plates are sacred-tree ornaments in relief, and in the panels are traces of black, red, and yellow, probably to indicate embroidered leather; on the back of the helmet, too, there is much red colour, and also on the lips of the figure, and on the borders of tunic and cloak. The features are in Archaic Cypriote style, like the bearded and helmeted heads 1282-3 in Floor-Case XIII, which have the same prominent nose and primly cut eyes and lips. Conventional stiffness is already relaxed under Hellenic influence, but the delicate freedom of the early fifth century is not yet come. The hair and beard are

Centre Case A

rendered by rows of small curls; and in front of each shoulder three long wavy locks of hair fall nearly to the breasts. The dress consists of a long tunic with sleeves, and a heavily folded mantle. The painted ornament of the neck border — crosses with dots between the arms — is common in early Greek representations of textiles, and in decorative designs borrowed from these. The lower hem of the tunic has a border of carved lotos flowers and buds, from which falls a deep fringe. The mantle, which has a double border enriched with red colour, is rendered in far greater detail than on any other figure in the Collection. It is worn like a Doric chiton, pinned together on the right shoulder, with a deep overfold; but from the left shoulder it has been unpinned so that it falls in stiff conventional folds across the body, exposing the under-garment, and is caught up over each forearm.

On the left shoulder an inscription in Cypriote characters was formerly read: "Of the Paphian Goddess." But the traces of it are very obscure; see Appendix. About 500 B. C. H. 7 ft. 1½ in. Doell, i, 12, 1; Colonna-Ceccaldi, Pl. ii, iii, 1; Cyprus, p. 132; Perrot, fig. 340. I, lxv,431.

The head is separate, but certainly belongs to the body, and was seen with it in Cyprus in 1870 by Colonna-Ceccaldi (*Monuments antiques de Cypre*, pp. 35, 39-40) two months after it was found. The junction is well preserved, and no further damage has been done in refitting. Both arms were carved originally in separate pieces of stone, a common Cypriote and Greek usage. The original arms have been broken off, and the broken surfaces have been seriously defaced in refitting. It is, therefore, impossible to be certain that the present arms are the original ones: probably they are not; they are, however, genuine Cypriote work, of about the same period as the body. The cup in the right hand has no parallel in this Collection, though the hands, 1156-7, holding libation bowls, are probably of about the same date. It has a high foot, and one small vertical handle; a form which does not occur among the clay vessels of Cyprus, but is akin to the early kylikes with two such handles. The cup is held by the stem and foot, with a gesture of libation. The dove on the left hand has been broken away, but the claws of the original bird are clearly seen between the fingers of the hand, and there is a square socket cut on the Priest's body, at the left elbow, which was designed to receive a hold-fast attached

to some such object. The present dove is ancient, but has been repeatedly repaired, and much disfigured by scraping; its head and body are genuine Cypriote work, of about the same period as the Priest's body; but it is impossible to be certain that it is what he originally held. For similar votive doves, compare 1068-9, 1072-3, 1076, and especially 1075 in Wall-Case 36, which holds the dove in the same position as here: compare also the hands holding birds 1163-4 in Wall-Case 41. The feet, and the base on which they stand, are modern, as far as the under side of the tunic: they were cut from a block of Cypriote limestone, and fitted after the statue arrived in New York. At the same time, the statue was covered, like other large sculptures, with a thin wash of powdered Cypriote limestone, which concealed the fractures and also the ancient colouring. This wash was wholly removed in 1909, together with the plaster filling of the junctions.

1352

1352. Bearded Votary, in Oriental style, rather more than life-size. He stands with both arms pressed to his sides, and left foot very slightly in advance. The feet, which are bare, stand on a square base. The head is separate, and does not belong to the body for certain, but is of the same period and style: compare the large heads 1258-60 in Floor-Case XI, and the votaries in the same dress 1001-3, in Wall-Case 29. He wears framed soft-pointed helmet and Assyrian dress. The hair and beard are rendered by stiff rows of small curls, and the beard has a narrow border towards the cheek. The eyebrows are not represented at all, and the moustache only by very faint traces at the corners of the mouth. The close-fitting tunic

Centre Case A

falls to the ankles, and has sleeves to the elbow, and double borders. Over it the cloak falls in stiff folds from the left shoulder; its border is double, and has a zigzag fringe. About 700-650 B. C. H. 6 ft. $3\frac{1}{2}$ in. Doell, i, 13, 29; Colonna-Ceccaldi, Pl. iv, 2; Cyprus, p. 143; Perrot, fig. 350. I, 407.

1353. Bearded Votary, in Oriental style, life-size. He stands with bare feet close together on a square base, wearing a framed and pointed helmet, and Assyrian tunic and cloak. His left hand falls by his side, and the right is slung in a fold of the cloak. The beard and hair are rendered in parallel or radial locks; the beard has a wavy border towards the cheek and there is no moustache. The only details of the dress which are shown are the edges of the left sleeve of the tunic, and the sling-fold of the cloak, and its raised border which falls from the left shoulder to the right side. About 700-650 B. C. H. 5 ft. $5\frac{3}{8}$ in. Doell, i, 11, 2; Cyprus, p. 131; Perrot, fig. 353. I, xliv, 281.

1354. Beardless Male Votary in Oriental style, life-size. He stands on a square base in the same pose as 1353, and wears Assyrian dress, and a pointed helmet without frame, which quite conceals the hair in front; behind the neck, the hair falls in a heavy mass. The features are still thoroughly Oriental, in the mixed style of 1274-7 in Floor-Case XII. The tunic is not modelled at all, and the cloak only in outline, where it supports the right arm. About 650-600 B. C. H. 5 ft. $3\frac{5}{8}$ in. I, xlvi, 283.

Centre Case B

1355. Bearded Votary, in Archaic Cypriote style, life-size. He stands in long tunic and cloak, on a square base, with sandalled feet which, though detached, seem to belong to the body. The head is in a shallow heavy style like 1288 in Floor-Case XIII. The hair is drawn forward, beneath a wreath of leaves and rosettes, into three rows of small curls which are continued all round the head. The beard is in seven rows of small curls, over which the moustache falls stiffly beyond the large rigid mouth. The long tunic has sleeves to the elbow, and the cloak, which falls from the left shoulder in a few stiff folds, is supported by the left arm, which is slightly advanced and holds an incense-box like 1168 in Wall-Case 34. The right arm is cut clear of body, and holds a spray

Centre Case B

of leaves like 1062; it is separate, but in the same style as the figure. On the outer side of the right leg, however, are two scars, as if something had been in contact with it; and if this object was held in the right hand, the present right hand may have been assigned to it in error. About 550-500 B. C. H. 6 ft. $1\frac{1}{2}$ in. I, lxii, 428.

1355

1356. Beardless Male Votary in Archaic Cypriote style, but Egyptian costume; life-size. The features show the Mixed Oriental type transformed under Hellenic influence. The hair stands up stiffly on the forehead, and is dressed in transverse rolls over the head as in 1307, falling also in three large tresses behind each shoulder, as in the archaic "Apollo" statues of the Greek islands. Both hands hang loosely by the sides, and are slightly cut away from the body at the elbows. The skin-tight tunic has short sleeves, and there is a spiral bracelet on each upper arm. The belt is decorated with three rows of rectangular scale-pattern, within a raised border. Below it hangs the kilt, with lateral folds and overfolds carefully shown, and a central panel decorated like the belt with scale pattern, within a border which ends in outward-turned uraeus-snakes, crowned with solar discs. The legs are broken away close below the kilt. There are traces of red colour on the lips, belt, and kilt. This figure should be compared with the life-size statues 1357 and 1361, and with the heads of the same period, 1269-70, in Floor-Case XII. About 600-550 B. C. H. 3 ft. $5\frac{1}{4}$ in. Doell, iii, 10, 62; Cyprus, p. 145 (right); Perrot, fig. 355. I, ix, 11.

Centre Case B

1357. Beardless Male Votary, in Archaic Cypriote style, life-size. The hair is dressed as in 1356, except that the erect hair on the forehead is replaced by small curls, and the hair behind the head has rough tooling instead of distinct tresses. The ears are very large and are set high, as often happens in this stage. The eyes are large and prominent; the eyebrows arched

1356

1357

in low relief; the chin sharply pointed. The skin-tight short-sleeved tunic is continued downwards without belt or kilt to the thighs, and over it is a short cloak falling as usual from the left shoulder in four stiff folds with zigzag edges; but these only descend to the middle of the thighs. The legs are broken away above the knee. Both hands hang loosely by the sides, and are nearly cut away from the body. In the right hand is a double spray of leaves: compare the small figures 1062, 1064 in Wall-Cases 33-34. About 550 B. C. H. 3 ft. $11\frac{3}{4}$ in. Doell, iii, 8, 61; Cyprus, p. 145 (left); Perrot, fig. 195. I, viii. 10.

1358. Young Male Votary, in Mature Cypriote style, half life-

size. He stands with left leg slightly in advance, but has both legs broken away at the knee. The head is separate and does not belong to the body for certain. The hair is drawn forward beneath a frontlet of rosettes, in many twisted locks, set alternately to left and right; a rare experiment in orderly variety. The eyes are prominent and nearly flat, and the orbit is formed by a broad shallow groove, as in the archaic sculpture of Athens; but both lids and brows are shown in relief, the nostrils are deeply pierced, the mouth tight shut, and the chin rather pointed, with a slight dimple. The whole head stands in much closer relation to normal Greek work than most of the Cypriote sculpture. Centre Case B

Both arms are cut away a little from the sides, and hang loosely with the hands (which are broken) slightly in advance. Under the left hand hung a dagger, from the sheath of which hangs a small oil-bottle.

The costume of the body is unusual. It consists of an under-tunic which falls in full folds to the knee, but is drawn back between the thighs far enough to indicate the sex of the wearer. Over this tunic, which is confined by a cord round the waist, knotted a little to the left side, is a foldless over-tunic with sleeves, which falls low on either side about the thighs, but is cut away in front and behind, high enough to show the waist cord beneath. Other representations of this garment are 1029-31, 1052, 1096, 1120, 1308. Over this, again, hangs a rectangular vestment folded like a napkin, and rough-tooled as if to represent the shaggy material which was used for towels then as now. It falls from the left shoulder to the waist, and is tucked into the belt of the under-tunic, both in front and behind. The precision with which this peculiar costume is represented, particularly when the figure's back is left otherwise so rough as it is, suggests that it had some ceremonial meaning. Compare the smaller figure 1845 in the Collection of Inscriptions. For another example and for a different interpretation of it, see de Ridder, *Catalogue de Clercq* (*Antiquités Chypriotes*) v, Pl. I. About 500-450 B. C. H. 3 ft. $7\frac{7}{8}$ in. Doell, iv, 10, 113. I, lxxiii, 475.

1350. Young Male Votary, in Mature Cypriote style, about half life-size, stands with the left leg slightly in advance; both legs, however, are broken away about the knee. The head is separate but seems to belong to the body. The hair is drawn

Centre Case B

forward under a wreath of leaves and rosettes, to form a double row of curls over the forehead and behind the ears. The eyes are prominent but nearly flat, and the upturned corners of the mouth begin to show some expression. The chin is full and square. The long close-fitting tunic is of crinkled material, like 1181-3-5-6. The breasts are rather prominent, but the true sex of the votary is indicated beneath the tight tunic. The cloak hangs as usual from the left shoulder, and is supported also by the left arm. The hands are advanced from the elbow, but both are broken away. About 500-450 B. C. H. 3 ft. $5\frac{1}{2}$ in. Doell, iv, 8, 97. I, lxix, 454.

Centre Case C

1360. Colossal Statue of Herakles, in the Mixed Oriental style. He stands with left foot a little in advance. The legs are broken at the knee, but are preserved to the ankle; the feet, however, are modern, and were made in New York from a block of Cypriote limestone; the lower part of the legs has been slightly damaged in refitting. The hero wears the usual tight-fitting tunic with short sleeves, girt with a belt with raised borders, from which hangs a kilt or loin-cloth with a ball-fringe, like that on 1363. There is no centre panel, and the right-hand side-folds are drawn across the left a little beyond the middle line. This is an early fashion, which goes back to the Late Bronze Age, and is characteristic of the mainland of Syria and Asia Minor before the period of Assyrian influence. Over the tunic the forepaws of the lion-skin are drawn over the shoulders, and knotted on the breast. The lion's scalp encloses the hero's head, so that the jaws frame the forehead with their teeth, showing only one row of hair curls, and the three short tresses which fall in front of each shoulder. The eyebrows are "feathered," and there is no moustache. The beard is broken, but seems to have been rendered with wavy outline against the face, and radial locks, as on 1353. The features are in the broad shallow style which marks the first dawn of Greek influence, and should be compared with the life-size head 1281 in Floor-Case XIII, though that is rather later in style. The right arm was cut clear of the side, and is broken away from the shoulder to the wrist, but the position of the right hand is clear, where it grasped a bundle of four arrows in front of the right thigh; compare the attitude of the smaller Herakles 1093 in Wall-Case 37. The left hand, which has also been broken away and replaced, now holds erect

Centre Case C

a very short knotted club, which is separate and does not belong to the figure for certain, though it is shown in Doell's drawing, made within four or five months of the discovery. Another interpretation is suggested by the long curved object which runs vertically in front of the left shoulder, and is broken above and below. This looks like part (probably the string) of a bow held in the left hand in the same position as in the smaller Herakles 1092 in Wall-Case 37. Though Doell described the figure as holding both club and bow or sceptre) it is yet possible that the indications which suggested the replacement of this club may really have represented the part of the bow which passed through the left hand; but this point cannot now be determined, for when the statue came to New York it was so heavily encrusted with lime that even the patterned border of the kilt was invisible; and in removing this incrustation, parts of the ancient surface have been damaged. In particular, it is no longer easy to decide whether the club is of ancient work or not. It is in any case disproportionately small for this statue. The lower leg, though not recorded by Doell, seems to belong to the figure. About 600 B. C. H. 7 ft. 1½ in. Doell, vii, 9, 178; Cyprus, Pl. XII. I, lxxxviii, 585.

1360

1361. Inscribed Statue of a Bearded Votary, in Oriental style and Egyptian dress; life-size. The head, though separate, seems certainly to belong to it, though it has been reset a little in advance of its true position. The smooth heavy Egyptian wig fits tightly over the forehead, but reveals the

Centre Case C

ears; the beard is also smooth, and only slightly raised from the cheeks and chin: it was probably intended to be enhanced by colour, like the large heads in the same style, 1271-1272, in Floor-Case XII. The moustache and eyebrows are feathered in low relief, but the moustache is cut short above the

1361

1363

lip, and does not reach the sinuous outline of the beard. The eyes are in almost purely Egyptian style, and the nose prominent and pointed. On the surface of the skin-tight tunic is outlined a panelled pattern, much weathered. The belt has the Egyptian winged disc for its clasp in front; and the central panel of the kilt has a panelled design like that on the tunic, and also traces of uraeus-snakes, and another ornament, which may be a bird; but is much weathered except on the right-hand side. The side-folds of the kilt also show traces of surface decoration. The right arm hangs by the side and is completely cut clear of it. The left is held across the body, but is cut clear of it above the elbow; this part has been broken away and correctly replaced. On the outside of the forearm is an

inscription in Cypriote characters: "I am (the statue) of Tamigoras." It has been suggested that the writer intended Timagoras, which is a common Greek and Cypriote name; but see Appendix. Both legs are broken away at the knee, which shows the same lozenge-shaped rendering of the knee-cap as the small figure 1041 in Wall-Case 31. About 600-550 B. C. H. 4 ft. $6\frac{1}{2}$ in. Doell, ii, 6, 49; Perrot, fig. 356. I, iii, 5.

1362. Bearded Votary, in Oriental style and Egyptian dress, life-size, in the usual standing pose. The head is separate but certainly belongs to the body. The Egyptian wig and beard are quite plain, as on 1361, and there is no moustache; the eyebrows are in low relief. There is no trace of a tunic; in its place is a three-fold pectoral collar of Egyptian style, with (1) heart-shaped leaves; (2) triangular lotos petals; (3) oval petal-pendants. The right arm, which falls loosely and is cut clear of the side, has a spiral bracelet; the left arm crossed the breast but is broken away. The belt and side-folds of the kilt are plain, but the central panel contains a design of four uraeus-snakes. The legs are broken away below the knee, which shows rather more advanced modelling than in 1361. About 600-550 B. C. H. 4 ft. $5\frac{3}{4}$ in. I, iv, 6.

1363. Bearded Princely Votary, in Archaic Cypriote style but Egyptian costume, nearly life-size, in the usual standing pose. On the head is the double crown of Egypt with uraeus-snake in front, somewhat damaged. Below the crown two rows of small curls frame the forehead, and a single larger row lies behind the ears. The beard, though trimmed so close as to show the contour of the chin, is rendered with rows of small curls in low relief; its margin is clear of the mouth, and there is no moustache. The eyebrows have very shallow ridges, upturned at the end, and the eyes have the flat prominent look which marks the transition to mature style. The mouth and nose are more finely modelled than usual. There is no sign of a tunic, and the unusually delicate modelling of the body, and the indication of the navel, suggest that none was worn. Instead, there is a triple pectoral collar of heart-shaped, triangular, and petal-shaped pattern, like that on 1362. The belt has a scale pattern in small panels, not unlike that on 1356. The right side-fold of the kilt is folded well across the left, as in 1360, and has the same ball-fringe; and the central

Centre Case C

panel descends from within with a design of uraeus-snakes lotos flowers, and birds, broken away below the knees. This kilt, unlike most of the kilts in the Collection, is in strict Egyptian fashion. The left arm hangs loosely, and is separate, but certainly belongs to the body; the right arm is held across the breast. Both legs are broken away above the knee. There is red colour on the lips, collar, and belt. About 550 B. C. H. 4 ft. $3\frac{1}{4}$ in. Doell, i, 9, 43; Colonna-Ceccaldi, Pl. vi, 1. Cyprus, p. 131; Perrot, fig. 358. I, xliii, 280.

A figure so carefully modelled in Egyptian fashion, so richly adorned, and distinguished by the Royal Crown of Egypt, can hardly have been meant for anyone but an Egyptian king; and the only Egyptian king who reigned within the period to which this statue belongs is the king most likely to have been commemorated at a Cypriote shrine, namely Amasis (Ahmes), the last king of the XXVI Dynasty, who reigned from 570 to 525 B. C., and is recorded to have invaded and conquered Cyprus. It is noteworthy that, though otherwise in Egyptian fashion, this figure wears a beard like a Greek; and that Amasis, a man of the people, who rose to be commander of the royal army, caused some offence according to Herodotus (II, 172) by refusing to conform to the court manners when he came to the throne. The beard worn by this figure is, therefore, no obstacle to this identification.

### SCULPTURED SARCOPHAGI

In all the earlier tombs of Cyprus, the bodies were simply laid out along the sides of the floor of the chamber without coffin. But from the sixth century onward, stone coffins come rarely into use. The earliest, such as 1365, are clearly imitated from wooden chests; rather later, in 1364, the influence of the painted clay coffins of Clazomenae in Ionia becomes evident; and by the end of the fifth century, Hellenized imitations of Egyptian mummy cases are introduced from the Syrian coast. In Hellenistic times, the presence of locks, hinges, corner plates, and large nails shows that wooden coffins were again in use; the woodwork has usually perished, but the fittings are represented by 4985 ff. in the Collection of Bronzes.

Centre Case D

1364. Sarcophagus with Cover, said to have been found at Golgoi. The sarcophagus and its cover are cut each from a single block of a fine-grained limestone, whiter and more

Centre Case D

shelly than usual. The cover is perfect and has a gable roof, and a recumbent lion at each corner. The sarcophagus was found with its east side broken into many pieces by treasure-seekers, and was put together afresh in New York about 1880. The original surface, which is everywhere roughened by long exposure to moist tomb air, but is nowhere seriously corroded, has been impaired in some places in the attempt to smooth the joints. A dressing of powdered Cypriote limestone and gum arabic, applied in 1880 to cover the repairs, was removed in 1909.

All four sides of the sarcophagus are decorated with scenes in low relief as follows:

A. West Side. Hunting Scene, in which two youths in Corinthian helmets and breast-plates, attack a boar with spears, and two others a bull with spear and bow. In the background are three trees, a hound, a cock, and a grazing horse. By a change of design during execution an unfinished spear-shaft is shown between the archer and the bull.

B. North End. Perseus carries off the head of the Gorgon Medusa, followed by his dog. As the Gorgon dies, the hero Chrysaor and the winged horse Pegasos are created from the blood which pours from her neck.

C. East Side. Banquet-scene of four couches, on which recline one elder and three younger men, attended by a cup-bearer, a flute-player, and three girls, one of whom plays a lyre. All the figures but the cup-bearer, who is unclothed, are in ordinary Greek dress. In the background under a tree is the mixing bowl for the wine.

D. South End. A four-horse chariot, with a beardless driver, conveys an elderly man, who probably represents the occupant of the sarcophagus. Both men are in sleeved tunic, heavy cloak, and pointed cap.

The workmanship of these reliefs is in the finest archaic Greek style, with only the slightest hint of provincialism in the rendering of the faces and drapery; the armour, dress, and other accessories, such as chariot, couches, and drinking vessels are purely Greek, and the sarcophagus, if made in Cyprus at all, must have been carved by an artist trained in one of the great schools of the Aegean. About 500-450 B. C.

Centre Case D

L. 6 ft. 7½ in. H. with cover, 3 ft. 2 in. H. of legs, 5 in. H. of cover, 1 ft. 1½ in. L. 6 ft. 9½ in. Cyprus, Pl. X; Perrot, fig. 419-21; Colonna-Ceccaldi, Rev. Arch., 1875, Pl. ii; Monuments antiques de Cypre, Pl. vi; Myres, Antike Denkmäler, 1909-11, i-vi. I, lxxiv, 476-9.

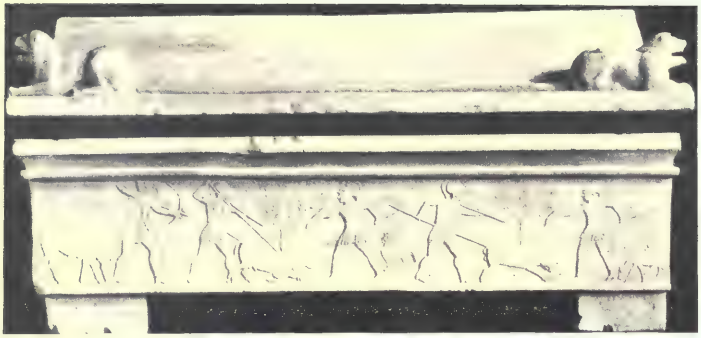
Centre Case E

1365. Sarcophagus with Cover, said to have been found at Amathus: the reputed place of discovery, a four-chambered tomb of fine masonry, was still shown in 1894, close below the surface, in level ground northeast of the acropolis: the dimensions given by the discoverer (*Cyprus*, p. 254-270) are approximately correct; but the depth below ground is overstated. Sarcophagus and cover are each cut from a single block of coarse limestone. They were found broken into many pieces by treasure-seekers, and were put together with hard white plaster in Cyprus. Part of the North End (D) and most of the cover are lost, and the surfaces, never very good, have suffered much from damp. They were loaded originally with a hard limewash richly coloured with black, red, yellow, and blue. The last has mostly turned to green; but this green is so thick and loose that it may in part result from the decay of gilded copper-foil. Most of the colour which still remains is ancient, except about the plastered fractures, and was thoroughly cleaned in 1909.

The sarcophagus is designed like a wooden chest, with uprights at the corners, decorated in low relief with Oriental sacred trees and bands of palmettes and ivy leaves, joined by horizontal framing, which encloses a deeply recessed panel on each of the four sides, containing sculptured figures in high relief, in Archaic Cypriote style. Above is a richly moulded cornice; and similar mouldings are repeated on the panel frames. The reliefs in the panels are as follows:

A. East Side. Shows a procession, consisting of an advanced guard of two horsemen riding abreast, followed by two chariots with horses richly harnessed and plumed. The driver of the first chariot is the principal personage — and probably the occupant of the sarcophagus — for over him an attendant holds an umbrella. The second chariot has two occupants besides the driver.

B. West Side. Continues the same procession, with two more chariots, followed by a rear-guard of three foot-soldiers carrying spears and round shields. All the soldiers wear

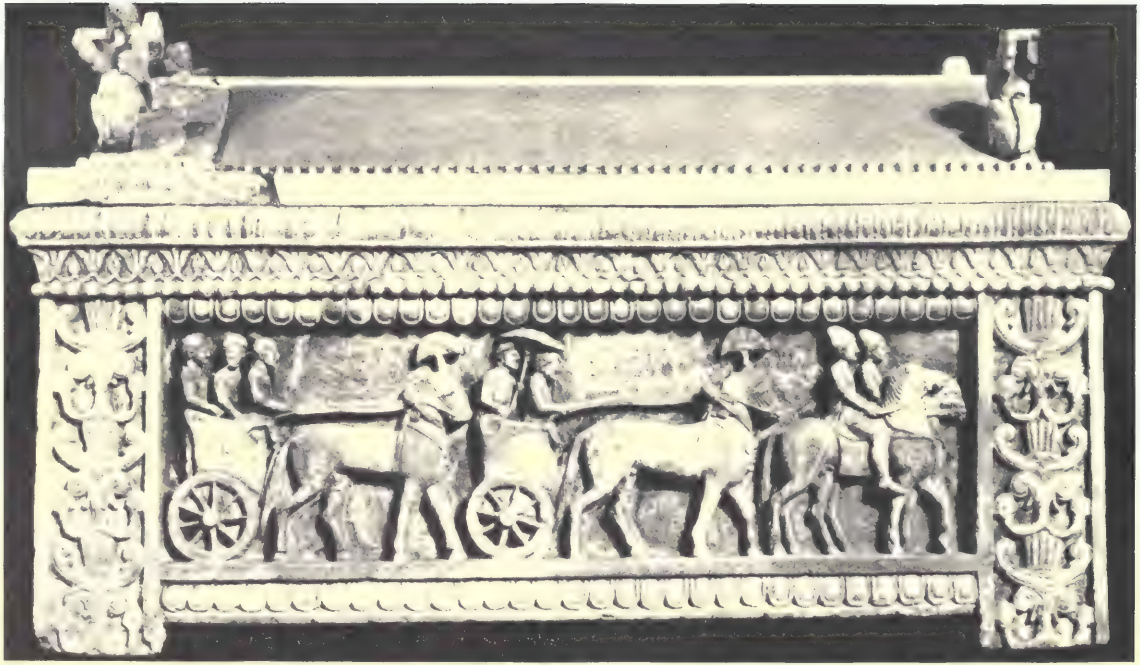


1364A

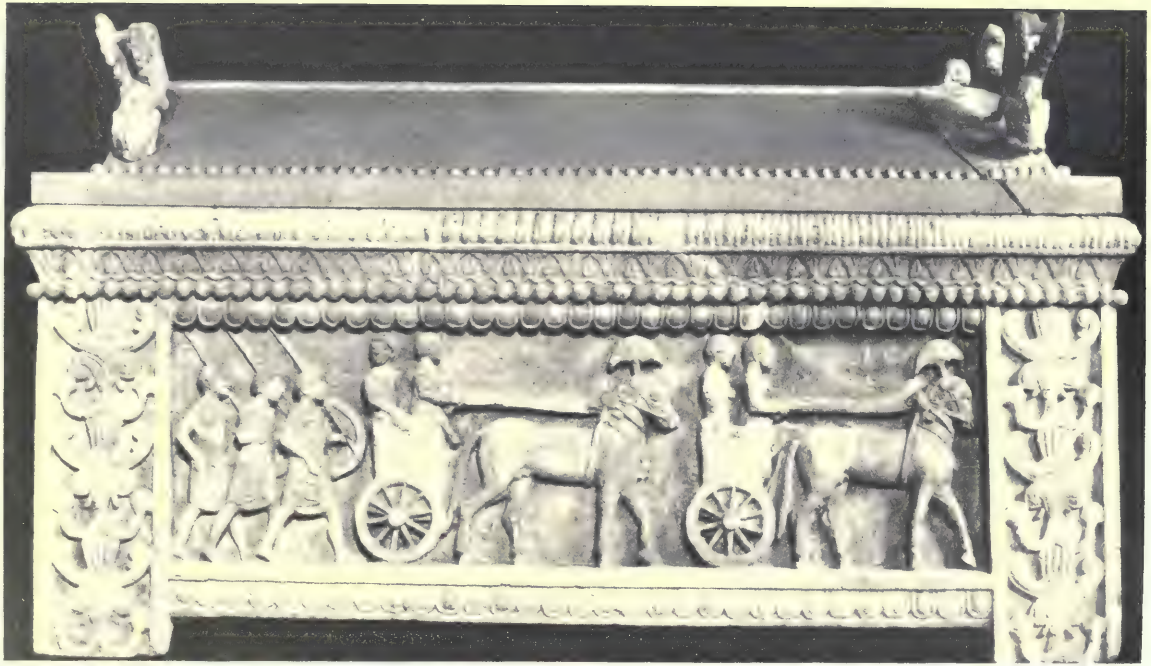
1364C

1364B

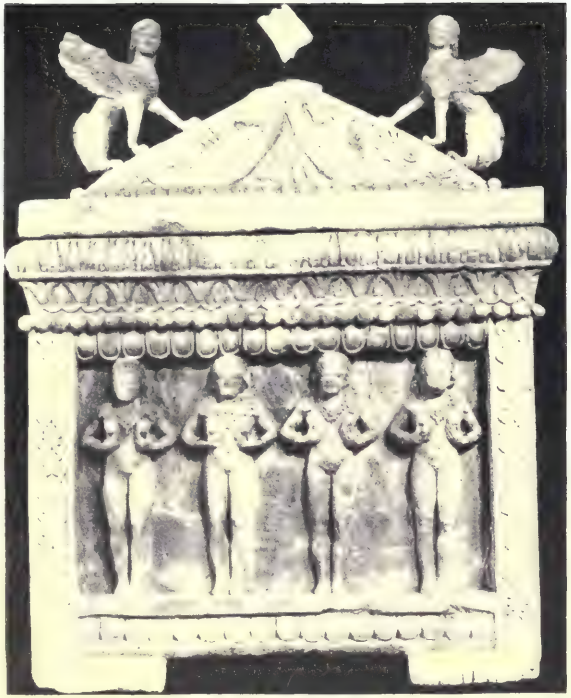
1364D



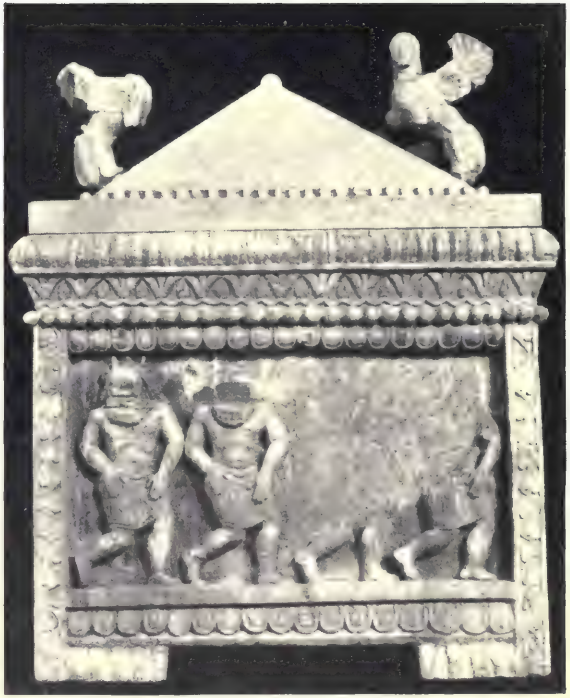
1305 A



1365B



1365C



1365D

short tunics, and the horsemen have pointed caps: the occupants of the chariots seem to wear full dress of tunic and cloak, and all but one are bearded. Centre Case E

C. South End. Contains four nude figures of the Mother Goddess, standing erect and full face, and supporting their breasts with their hands. Each wears a close-fitting collar of beads, and two looser necklaces with pendant. Their hair is in many close curls, and two long tresses fall in front of each shoulder.

D. North End. Contains four grotesque bearded male figures of the Oriental Bes, an Egyptian dwarf deity who slays monsters and seems to have been in some degree confused with the Greek Herakles. They are shown running to the right, in short kilts with ball fringe. Their legs alone are in profile, and their upper part is full face. The only head which is fully preserved seems to have horns, as well as a beard.

The Cover is of gable form, with a rich design of scrolls and palmettes on the end, and a palmette on the ridge between two seated sphinxes on the slopes of the pediment, rendered in Archaic Cypriote style, like 1086-9, with scrolled wings and long tresses of hair behind the neck. Probably about 550-500 B. C. Dimensions, 7 ft. $9\frac{1}{8}$ in. x 5 ft. 2 in. x 3 ft. $2\frac{1}{2}$ in. Cyprus, Pls. XIV, XV, and p. 267 (cover); Perrot, fig. 415-8. Myres, Antike Denkmäler, 1909-11, v-vi. I, cxlix, 1184-5; cl, 1186-7.

1366-7. Sarcophagi of White Marble of a form imitated from Egyptian mummy-shaped sarcophagi, which were occasionally exported, and imitated in Phoenicia, and also at Carthage. A native copy in Cypriote limestone of the end of the fifth century, from a rich tomb at Amathus, is in the British Museum. These examples, however, are in white marble (of different qualities, but both probably Syrian) smoothly dressed, but not polished, except the face on 1366. Their lids fit onto the under part with a slight internal rebate, and have small projections at head and foot and at each shoulder, by which they could be lifted. Only the face and the feet are indicated; the latter by a mere transverse ridge. These sarcophagi differ slightly in style and date. Floor of Annex

1366 has no moulding at all on the body. The face copies

Floor of Annex

Greek work of the late fifth century, with the hair drawn apart on the brow, beneath a hood or shroud, in loose wavy masses which cover the ears. The eyes are wide and prominent, with narrow lids; the nose long, narrow, and slightly concave; the lower part of the face rather fuller than its style requires. On the foot end of cover and under part is cut the Phoenician letter ⋀. The marble is coarse grained, and of good white quality. About 400 B. C. L. 7 ft. $4\frac{1}{2}$ in. Cyprus, p. 288. I, xci, 590.

1367 is slightly modelled to the profile of a shrouded body. The face is broader and heavier than 1366, and follows a Greek model not earlier than the fourth century. The hair frames the face in large rudely worked curls, displacing the ears almost to the shoulders, over which a threefold tress of hair comes forward on each side. The eyes are deeper set than in 1366; the nose is broad and square, and the lower lip rather over-full. The marble is less crystalline, and of creamy tint. About 400-350 B. C. 6 ft. $11\frac{1}{4}$ in. Doell, xii, 6, 834; Cyprus, p. 288, 53. I, xci, 589.

### MISCELLANEOUS RELIEFS AND ARCHITECTURAL FRAGMENTS

Floor Case F East Side

In Floor-Cases F and G are placed a few reliefs and other sculptured fragments of various dates and styles.

1368. SCULPTURED SLAB: HERAKLES AND THE CATTLE OF GERYON. On a rectangular block, damaged at the edges, is a very shallow panel, containing low relief. Herakles advances from its left-hand end, on rising ground. He seems to wear nothing but his lion-skin, the tail and hind claws of which hang about his knees. His upper part is damaged, but he seems to have held his bow outstretched before him in his left hand, while his right is raised behind his head, either drawing the bow, or wielding his club, in the pose of 1096 in Wall-Case 37, and the well-known coins of Kition in the fifth century. The rest of the scene is divided horizontally into two stages, a primitive method of representing nearer and more distant objects. At the far right-hand end of the upper stage, Geryon's three-headed dog, Orthros, of the same smooth-coated breed as 1223 in Wall-Case 47, springs furiously towards Herakles, but is transfixed by an arrow in the neck. Geryon himself does not appear: he may, however, have stood further to the right, where the slab is now broken away. In the lower register the

monstrous herdsman Eurytion drives away the cattle. He is a thick-set satyr-like figure with rough hair and beard, and a long cloak hangs from his shoulders. As he strides away, screening the cattle with an uprooted tree, he turns back to threaten Herakles with raised right hand, which seems to hold a stone. The cattle are vigorously rendered, in strongly Egyptian fashion, and a fine effect of number is gained by multiplying the legs which are shown beneath the nearer animals. The whole background was originally coloured red, to enhance the effect of the very low relief.

Floor Case F East Side

1368

The whole composition is in the finest Archaic Cypriote style. About 550-500 B. C. H. 1 ft. $8\frac{1}{2}$ in. W. 2 ft. $10\frac{3}{8}$ in. Doell, xi, 6, 763; Cyprus, p. 136; Perrot, fig. 387; Colonna-Ceccaldi, Rev. Arch., 1872, Pl. XXIV, 21; Monuments antiques de Cypre, Pl. v. I, cxxii, 912.

1369-71. Fragmentary Reliefs in Mixed Oriental style: all about 650-550 B. C.

1369 shows part of a tree with leaves and fruit, between two eagles in elaborate conventional plumage. The style resembles that of 1368, but the work is coarser and on a larger scale. H. $10\frac{1}{4}$ in. W. 14 in. Doell, xiii, 15, 830. I, xxvii, 86.

1370 seems to be part of the belt and kilt panel of a large statue; between broad margins runs a procession of fantastic animals from left to right; a human-headed sphinx, bearded

Floor Case F East Side

and helmeted; another winged figure (damaged), and a lion. H. $7\frac{1}{2}$ in. I, xxvii, 80.

1371, also part of a belt or frontlet, shows a fight between a lion and a bearded Herakles in lion-skin and short tunic, armed with a short sword. Behind the lion is the bow of an archer, attacking from behind. Behind the man is a conventional lotos tree. H. $6\frac{1}{2}$ in. I, cxxii, 90.

Floor Case F West Side

1372. Sarcophagus Front, of compact limestone, rebated behind to fit the end pieces of the sarcophagus, which seems to have been complete when discovered. In low relief, within a moulded border, are two wreaths, between two bulls, which face inwards on rectangular bases. Note that their horns are

1372

set full-face, though the rest of the head is in profile. They are rendered in a stiff archaic style, reminiscent of bronze-work, and beyond these are ring handles like those of a bronze chest, carved in relief. The breed is the same as the cattle of Geryon on 1368. The style of this relief is unusual, and its date quite uncertain. L. 5 ft. 9 in. Doell, xii, 10, 835; Cyprus, p. 54.

1373. Carved Step from a Throne, on the riser of which is a panel with arched upper margin, in which is carved in low relief and barbarous style a lion pulling down a bull. Both are drawn full-face, though otherwise in profile. On either side is a rosette, with a spray of lotos flowers. There is red paint on the background, and the bases on which the animals stand. The inscribed step, 1858 (I, lxxxv, 560), in the Collection of Inscriptions, with a chimaera in similar style, probably belonged to the same structure as this one. Probably of the early sixth century. L. 1 ft. 11 in. H. $7\frac{3}{4}$ in. Cyprus, p. 159. I, cxxii, 906.

1374. Fragmentary Relief, apparently part of a pedimented gravestone, with damaged surface stained by fire. In the Floor Case F West Side

1373

pediment is a rosette between seated lions, with a palmette above, and a cable border. About 400-300 B. C. H. $9\frac{3}{4}$ in. I, xxvii, 84.

1375. Fragmentary Relief, part of the high head-dress (polos) of a large female statue, with spiral foliage and flowers in relief, and an upper border like a mural crown, with towers in relief. A similar head-dress appears on heads of Aphrodite on coins of Salamis in the fourth century: see 3670-1 in the Collection of Ornaments, and the British Museum's Coin Catalogue, (Cyprus), Pl. XXIV, 10, 11, 21, 22; also coins of Paphos (B. M. Cat. VIII, 8) and the Cypriote terracotta figures (B. M. Cat. Terracottas, A 278-9, Pl. IV). After 350 B. C. H. $7\frac{1}{2}$ in. I, xxvii, 102.

1376. Triangular Capital, with Cypriote volutes, below which is an egg-and-dart ornament; small palmettes issue from within the volutes. About 450-400 B. C. H. $8\frac{9}{16}$ in. D. 13 in. I, i, 1. Floor Case G

1377. Corinthian Capital of debased design, much damaged. The heavy abacus is of three tiers, with zigzag ornament on the edges, and the upper surface is adorned with leaves and flowers around a small circular cavity. This capital was, therefore, designed to stand free, and probably served as a table of offerings or receptacle for holy water. Lustration was usual in ancient sanctuaries, and the sprays of leaves commonly held by votaries are thought to have been used to sprinkle the water, as in Israelite ritual. H. $10\frac{5}{16}$ in. Top, $13\frac{5}{8} \times 12\frac{3}{8}$ in. I, 1, 2.

Floor Case G

1378. Square Capital, with cushion-shaped body, and degenerate volutes, rendered by concentric circles; between them, on each face of the capital, is a rosette, and similar rosettes adorn the collar below. Uncertain date. H. $13\frac{1}{2}$ in. Top, $18\frac{1}{2}$ x $18\frac{3}{4}$ in. I, i, 3.

1379. Votive Throne, with high back and arms, designed in imitation of wooden frame and panelling. The central panel of the back is filled with a volute capital, very roughly executed, and there are rough scratches on the arms, indicating hands and a tree. Uncertain date. H. 2 ft. $6\frac{1}{8}$ in. I, lxxxv, 555.

1380. Stone Bowl, nearly spherical, with two roughly hewn handles, from each of which hangs a palmette in low relief. Round the body is an ivy wreath, also in low relief. This bowl was probably designed as a laver for holy water, like the gigantic bowl from the acropolis of Amathus, now in the Louvre, and the fragments 1854, 1863-4, in the Collection of Inscriptions. About 550-500 B. C. H. about 17 in. Doell, xiii, 11, 807; Cyprus, p. 145.

With these objects is placed an alabaster vase with lid, of unusual size (1660), which is described with the other alabaster vases in Wall-Case 74.

## TOMBSTONES AND STELAE, WITH RELIEFS VARIOUS PERIODS AND STYLES

The Wall-Cases of the Annex contain examples of the late tombstones with sculptured reliefs; earlier tombstones surmounted by lions or sphinxes; votive stelae with rich capitals carved in relief with volutes and lotos-palmettes; and a few other pieces of votive sculpture.

Wall Case 51

1381. Statue of a Lady and her Maid. The lady sits full-face on a folding chair, in a loose sleeved tunic, with a knotted belt, and a cloak which is drawn over the back of the head for a veil, and falls over both shoulders and both knees. Her right hand lies in her lap; her left rests on a toilet box offered by the maid, who stands to the left of her mistress, and holds an oinochoë in her left hand. The lady's face is much damaged, and the head and left arm of the maid are broken away. On

the pedestal below the maid's feet is the inscription "Zoilos of Golgoi was the maker." See Appendix. Wall Case 1

The style is Graeco-Roman, probably of the first or second century A. D. The composition of this group follows that of the funerary reliefs of Attica; but there is here no frame or background, and the treatment is as nearly in the round as the quality of the limestone permitted. It is not clear, therefore, whether it was intended to be votive or funerary; but it is not usual for funerary sculpture to be signed by the artist. H. 3 ft. $8\frac{5}{8}$ in. W. 2 ft. 10 in.

I, cxxxviii, 1032; III, cl, Suppl. 4.

In Wall Cases 52-57 are a number of representations of lions of various periods and styles. The lion is not only a frequent attribute of Herakles (1101-7), but was also popular in antiquity on its own account, as a symbol of majesty and power, and also in purely decorative art. In criticizing ancient representations of lions we have to remember, on the one hand, that the beast was not extinct in Europe in the fifth century, and survived later still in Western Asia; consequently, a naturalistic treatment in art was not impracticable, as may be seen in Mycenaean gems and gold work of the centuries before the twelfth, and in Assyrian sculpture of the eighth century. On the other hand, conventional renderings of the lion were popular in all the great centres of art and industry, and were widely distributed and copied. In Cyprus the principal types are as follows:

I. A Cypro-Mycenaean type, introduced about 1300 B. C., and perpetuated until the latest days of the settlement at Enkomi; almost purely naturalistic, e. g., British Museum Excavations in Cyprus, Pl. II, 402,872 B.

II. An Oriental and mainly Anatolian type, introduced before 700 B. C.; highly conventional, with human eyes, simple massive forms, and few details. The mane encloses the face and the ears project through the mane. This type predominates in Cypriote art until about 550 B. C.

III. A Western type, developed in Greece from Oriental models akin to Type II, but betraying also independent study of living detail. The hair and eyes in particular are rendered with truth, variety, and vigour. This Western type reaches Cyprus about 500 B. C. and eventually replaces the older types altogether.

Wall Case 51

Most of the monuments on which these lions are placed seem to be tombstones. Some, however, are said to have been found within a sanctuary, and such votive or commemorative lions are well known in the holy places of Greece. Two examples (1387-8) are from the cornices of small buildings, probably shrines or built tombs, and show the lion's scalp applied to decorate rainwater spouts, or merely as a recurrent ornament. Compare the lion-headed water-spouts 5015-6 in the Collection of Bronzes.

Wall Cases 52, 53

1382-5. Tombstones with Banquet Scenes, sometimes surmounted by lions, developed under late Hellenic influence from the earlier lion-stelae in Wall-Cases 54-6, and imitated roughly, in Decadent Cypriote style, from the framed funerary reliefs of the fourth and third century in Greece. That the rudeness of the work does not necessarily imply a later date for these copies is clear from the lions in very similar style on the fourth century coins of Amathus and other cities of Cyprus. Compare the similar banquet scenes 1020 and 1859.

1382, which is much damaged and has no lion, seems to have had two such reliefs, set one above another. The principal scene shows a family banquet. A woman and a bearded man recline on a couch, facing another woman, who holds fruit and other objects in her lap. The man holds a drinking bowl. In front of the couch stands a child in long tunic with sleeves; its right hand rests in the left hand of the man on the couch, probably the father, in a gesture of farewell. The mother, behind him, lays her left hand on the child's shoulder. There are traces of red paint on the figures, couch, and on a Cypriote capital, of which part remains below the panel. It probably framed a second panel as on 1383. H. 1 ft. 10 in. W. 1 ft. 10½ in. I, cxxi, 902.

1383 shows a lion recumbent with forepaws crossed, and two panels of relief. The upper is a banquet scene of two recumbent bearded men, one of whom holds a drinking cup, the other a flask. Behind them stand two children. The lower relief is almost entirely broken away. H. 1 ft. 10 in. W. 1 ft. 11¼ in.

Wall Case 53

1384 shows only a seated lion from the top of the slab. The head is turned to face the spectator, and the mane is rendered by very rough radial locks. This type appears on coins of Amathus in the middle of the fourth century: British Museum,

Coin Catalogue (Cyprus), Pl. II, 3-6; XVIII, 2-4. H. 1 ft. $5\frac{5}{8}$ in. Perrot, fig. 407. I, lxxxiv, 549. Wall Case 53

1385 has the same recumbent lion as 1383, and in the panel a banquet scene, reduced here to a single recumbent man, with full beard and wreath. He supports his head with his left hand, and holds fruit, or a flask, in his right. The upper border of the panel has an egg-and-dart moulding. There is red colour on the back of the panel, and on the lion's mouth and mane. H. 1 ft. $6\frac{7}{8}$ in. I, cxxi, 898.

In Wall-Cases 54-7 are grouped other representations of lions, from tombs and architectural fragments, selected to illustrate the sequence of types. For convenience of exhibition, this series is arranged in reverse order, from latest to earliest.

1386. Tombstone with Recumbent Lion, in Mature Cypriote style, under Hellenic influence. The head is well modelled, with smooth face, square mouth fully opened, and tongue protruded between large fangs. The mane falls back from the face and covers neck and breast in irregular locks. This shows Greek influence; but the ears are still enclosed within the mane. About 500-400 B. C. H. 1 ft. $6\frac{7}{8}$ in. L. 2 ft. $8\frac{1}{2}$ in. I, xcv, 635. Wall Case 54

1387-8. Cornices with Lion Heads, in almost purely Hellenic style. The muzzle is short and broad, and the mouth half closed, though the tongue protrudes (1388). The ears stand clear of the mane. After 400 B. C. L. 1 ft. 3 in., 2 ft. 1 in. I, 83 (1387), xcv, 638 (1388).

1389-90. Tombstones with Lions, in Mixed Oriental style. About 600-550 B. C. Wall Case 55

In 1389 the lions sit back to back, turning their heads full-face. The eyes are very large, muzzle depressed, mouth half open, with protruded tongue. The ears are large and erect, and stand within the mane, which is only lightly indicated. On the face of the stele is a crescent-and-disc. L. 2 ft. 11 in. I, xcv, 642.

In 1390 the lions are set back to back, but the artist's intention wavers; the forepaws are crossed as if recumbent, but the hind quarters are raised as if they were crouching to spring. The eyes are small, the muzzle narrow; the ears are erect and within the mane, which is a smooth mass tapering on the back, and falling to the forepaws. On the face of the stele

is a winged disc. L. 2 ft. Doell, xiii, 16, 826; Cyprus, p. 110. I, cxxii, 909.

Wall Case 56

1391-2. Lion Heads in Oriental style, from tombstones or from statues of Herakles the Lion-Killer, like 1101-5. The eyes are prominent; muzzle short and square, with traces of whiskers in 1392. The ears of 1392 stand within the mane, which is a single mass with abrupt margin; in 1391 the ears are erect, but damaged so that their relation to the mane is not clear. About 650-600 B. C. Hs. 8 in., 5½ in Perrot, fig. 408 (1391). I, lxxxiv, 548, 550.

1393. Tombstone with Lion in Oriental style; seated with head turned full-face. The style is vigorous, though thoroughly conventional, and shows strongly marked Hittite influence. The eyes are modelled like those of the early human figures. The nose is broad and flat; the upper lip swollen, with traces of whiskers; the mouth wide open with straight upper jaw, rounded chin, and four concentric folds at the angles. The tongue is broad, flat, and only very slightly out of the middle, a first hint of naturalism. The ears are round, and slope backwards within the mane, which is smooth and flat, encircling the face and prolonged backward to an irregularly scrolled margin on the shoulder. The foreleg has a prominent fold along its profile, reminiscent of Assyrian convention. Forefeet and hind quarters are missing. About 700-650 B. C. H. 1 ft. 2½ in. I, xcv, 641.

1393

1394. Seated Lion, probably from a tombstone like 1383, in a barbaric style, with wide mouth and mane rendered in rough locks, but falling to a point on the breast, and sharply defined on the shoulders and back: compare 1385-6. The free use

of red colour indicates a late date. Probably about 400 B. C. H. 12¾ in. I, xcv, 637.

1395. Relief with Lions in Mixed Oriental style. On a nearly rectangular slab, much damaged, is a combat between a man and two lions which attack him from either side. It is the motive of the "Lion Killer," made symmetrical by adding another lion, as on Oriental and Minoan gems. The work is heavy and coarse. About 600-550 B. C. H. 1 ft. 4⅞ in. L. 1 ft. 7¼ in. Doell, xi, 9, 773. Cyprus, Pl. xlviii (top). I, xciv, 627. Wall Case 57

1396. Relief with Lion and Bull, in Mixed Oriental style. The slab resembles 1395 in shape and treatment. A lion pulls down a bull from in front. Behind the lion stands a kilted figure holding some object in his hand. Behind the bull is another human figure robed to the ankles. About 600-550 B. C. H. 1 ft. 5¾ in. L. 2 ft. 2 in. Doell, xi, 8, 772. Cyprus, Pl. xlviii (bottom). I, xciv, 626.

In Wall-Cases 58-62 on the North Wall of the Annex are examples of the late tombstones, with portrait reliefs in Hellenistic and Graeco-Roman style. This type of monument begins with the banquet scenes 1382-5, and persists into Graeco-Roman times, with varied scenes of daily life. Portraiture becomes commoner in the later centuries; but it is not easy to assign dates to work so coarse as this.

1397. Tombstone of a Young Man, in short sleeved tunic and cloak: he holds a whip in his left hand, and over his left shoulder appear the head and neck of his horse. H. 4 ft. 3⅛ in. I, cxxxviii, 1031. Wall Case 58

1398. Tombstone of a Boy, in sleeved tunic; he feeds a bird which he holds in his left hand. H. 2 ft. 10 in. Doell, xii, 8, 781. I, cxxvi, 919. Wall Case 59

1399. Tombstone of a Woman, seated with folded hands; she wears a Doric tunic, with overfold and belt, and a cloak drawn over head and knees, as in 1381, 1403. There is red colour on the dress. H. 3 ft. 5⅝ in. I, cxxvi, 918.

1400. Tombstone of a Woman, seated in a carved chair; she wears tunic and mantle, and holds three apples in her lap, like a votary: compare 1194, 1196, 1198. H. 4 ft. 8¼ in. I, cxxviii, 922. Wall Case 60

Wall Case 61

1401. Tombstone with two panels, below a palmette: in the upper is a banquet scene of two bearded men; in the lower, a bearded man leans on a staff and grasps the hand of a woman on his left. The slab is broken away at the waist of these figures. H. 4 ft. 1 in. I, cxli, 1053.

Wall Case 62

1402. Tombstone of a Young Man, wearing tunic and wreath, who lies on a couch, holding the hand of another youth who sits full-face on its lower end. In front is a tripod table, with bread and some fruit. H. 3 ft. $\frac{3}{4}$ in. I, cxli, 1054.

Wall Case 63

1403. Tombstone with a Family Group. Four figures are seated full-face. On the spectator's right is an elderly man, holding a drinking bowl, and grasping the hand of a woman in folded tunic with belt, and cloak drawn over the head and knees as in 1399: beyond her is their son, who lays his left hand on her shoulder, and grasps with his right the hand of a fourth figure, apparently in male costume, though of feminine features: probably a younger son. H. 4 ft. $11\frac{1}{4}$ in. I, cxxxviii, 1030.

### LIFE-SIZE STATUES OF HELLENISTIC STYLE

In Wall-Cases 64-5 are life-size statues of Hellenistic style, probably from a sanctuary: 1404, 1406-8 repeat familiar types of votaries; 1405, unfortunately much damaged, is the only large representation of Aphrodite in the Collection.

Wall Case 64

1404. Female Votary, life-size, standing in finely folded tunic and a cloak which is drawn over the head and held by the left hand in front of the right shoulder. The pose is the same as in 1247-9 in Wall-Case 50. H. 6 ft. $3\frac{1}{2}$ in. Cyprus, p. 285. I, cxviii, 855.

1405. Aphrodite, life-size, standing with right knee slightly in advance. She wears a high polos with palmette ornament, interspersed with nude figures of the old Astarte type, like those on the sarcophagus 1365. A veil falls behind to the shoulder, and over it the hair hangs in loose tresses ending in a single wavy lock before each shoulder. The features follow a fine Greek type, of the third century, and should be compared with the young male heads 1319-21 in Floor-Case XV. Around the neck is a collar of oval pendants. The dress is a Doric chiton, with overfold raised in the centre to show the belt; on each upper arm it is fastened with four round brooches, and has an elaborate border, painted red. A

heavy fold of the veil passes forward under the right arm, across the body, and over the left forearm, where it is entwined with the other end of the veil falling from the left shoulder. The right arm was extended at the elbow, but is broken away. The left, also broken, wears a heavy spiral bracelet. On the left wrist stands the left foot of a winged Eros, who hovers against the left shoulder of the Goddess. His wings are raised as if he were flying, but his left leg is bent to kneel. His left arm seems to have been extended in front of the Goddess, but is broken away, together with his head and left wing. The Goddess, too, is broken away at the knees. About 300-200 B. C. H 4 ft. $1\frac{3}{4}$ in. Cyprus, p. 106. I, cvii, 695. Wall Case 64

1406. Young Male Votary, life-size, standing with right knee in advance. The head is separate, but certainly belongs to the body. On the forehead is a single row of large curls, beneath a wreath of leaves and berries. The close-cut beard and moustache are rendered by rough mechanical tooling. The features are in a late style, broad and simple. Over the usual loose tunic, with sleeve-holes at the elbow, is a heavy cloak worn in Greek fashion in thick folds round the waist. The right hand hangs loosely and holds a spray of leaves; in the left is an incense-box. The feet are broken away. About 100 B. C. 100 A. D. H. 5 ft. $4\frac{3}{4}$ in. Doell, vi, 4, 123. Cyprus, p. 160. I, cxxvii, 921.

1407-8. Bearded Votaries, life-size, standing in the usual tunic and cloak, in stiff folds. On the heads are wreaths of leaves, flowers, and berries. The hair and beard are quite conventionally rendered, and the features are heavy and expressionless, with prominent cheeks and flat eyes. The head of 1408 is separate, but certainly belongs to the body. On the feet are loose shoes clasped on the instep. The feet of 1407 are modern. The attributes of 1407 are a bird and incense-box; of 1408 a libation bowl like 1150-7, an incense-box, and a spray of leaves. Both figures show well the Decadent Cypriote style passing on into a lifeless convention for sanctuary sculpture only. About 350-300 B. C. Hs. 5 ft. $4\frac{1}{4}$ in., 5 ft. $10\frac{1}{2}$ in. Doell, iv, 6, 80; Colonna-Ceccaldi, Pl. iv, 3; Cyprus, p. 140 (1407; Doell, v, 11, 81; Cyprus, p. 151 (1408). I, lxviii, 453; lxiv, 430. Wall Case 65

## RELIEFS, TOMBSTONES, AND VOTIVE STELAE

Wall Case 66

In Wall-Cases 66-72 on the West Wall of the Annex, are funerary and votive stelae, of the earlier styles, and a fragmentary figure of Herakles the Archer, which should be compared with other figures of Herakles in Wall-Cases 37-8.

1400. STATUE OF AN ARCHER, nearly life-size, in Archaic Cypriote style, probably intended to represent Herakles. He is repre-

1400

sented kneeling, as was usual in early times throughout Mediterranean lands: compare the clay figure 2102 in the Collection of Terracottas: it was only in Oriental lands, where the weak long-bow was used, that bowmen shot standing. He wears a short close-fitting tunic, which falls round his

thigh in stiff folds and broad shallow surfaces. A bow case and a broad flat quiver containing nine arrows, hang from a triple belt on his left shoulder. The left arm was extended to hold the bow, but is broken away. Beneath the quiver appears a short leaf-shaped sword, in a sheath which ends in a knob. Head, arms, and feet are broken away, and the whole right side of the figure has been split off: it is, therefore, uncertain whether it was carved in relief, or in the round, as seems more probable. About 550-500 B. C. H. 2 ft. $3\frac{1}{2}$ in. Doell, vii, 10, 190. Cyprus, p. 155. I, cxxviii, 923. Wall Case 66

1410-13. TOMBSTONES WITH SPHINXES of various periods and styles. Like the Tombstones with Lions 1383-93 in Wall-Cases 52-6, they consist of an upright rectangular shaft or slab (stele) surmounted by a moulded cornice; above this, one or more sphinxes are carved in the same block of stone. Sometimes there is fresco painting, or a recessed panel, or a device in relief on the front of the stele. As a funerary symbol, the significance of the Sphinx is uncertain. Not improbably it was confused with the Harpy (1086-9) which carries away the souls of the dead, as on the well-known Harpy Tomb in Lycia. As a symbol of the Goddess of Idalion, it placed the deceased in her keeping, like the crescent-and-disc, which is associated in 1410. These sphinxes differ in style and date, and serve to illustrate the development of the type. Wall Cases 66, 67, 68

1410, in Mixed Oriental style, has two sphinxes back to back: their bodies and paws resemble those of the earliest recumbent lions (1380-90 in Wall-Case 55); their wings are leaf-shaped and quite smooth, and were probably painted, though no trace of colour remains. Both heads, and the lower part of the stele, are broken away. On the front is a square recessed panel, and above it the crescent-and-disc symbol, in low relief. About 600-550 B. C. H. 1 ft. 4 in. L. 1 ft. $9\frac{3}{4}$ in. Doell, xiii, 22, 825. I, xvii, 24.

1411, in Archaic Cypriote style, has two sphinxes posed as in 1410; but the wings are of the western scrolled type. The heads turn full-face, and show well-modelled features, with heavy hair on the brow under a narrow frontlet: compare the sphinxes on the cover of the sarcophagus 1365 in Centre-Case E. H. 1 ft. $1\frac{7}{8}$ in. W. 1 ft. 10 in. Doell, xiii, 22, 824; Cyprus, p. 110. I, civ, 680.

Wall Case 67

1412, in Mature Cypriote style, has the two sphinxes seated facing inwards, on the basal scrolls of a palmette which they support with a forefoot. The wings are of the Greek naturalistic type with the feathers directed backwards. About 500-450 B. C. H. 1 ft. $6\frac{1}{4}$ in. W. 2 ft. $2\frac{1}{2}$ in. I, civ, 679.

Wall Case 68

1413 has the sphinxes seated back to back as on 1410-11, on a cornice with egg-and-dart moulding, from which rise three palmette acroteria. They wear a wreath of leaves, and collar of long pendants; and the hair falls round the face and neck in heavy waves. The wings are of the later articulated type and spring directly from the shoulders. On the front of the stele is sculptured a sash in low relief, knotted in long ends, and painted red; and there is much red colour on the cornice and sphinxes. About 450-400 B. C. H. 2 ft. $10\frac{3}{4}$ in. W. 2 ft. 3 in. Perrot, fig. 151 I, cxxvi, 920.

Wall Case 69

1414. Stele with Head of the Egyptian Goddess, Hathor, deeply sunk within her conventional scrolled head-dress, which is rendered in low relief. The customary pectoral collar is merely incised on the surface of the block. About 600-550 B. C. H. 2 ft. $10\frac{1}{2}$ in. I, xviii, 27.

1415. Stele with Volutes, of rude and blundered design. The lower part is broken away. Above a winged disc, much defaced, rise two pairs of volutes, with lotos flowers between. The outer member of each volute is cut to represent leaves, and other foliage appears beyond them. Between the upper pair is a human head, derived from the Hathor-type, but influenced by the Greek Medusa. Above is a cornice of three plain members. This is probably a blundered copy of the earlier stelae with Cypriote volutes 1418-20. About 400-350 B. C. H. 1 ft. $11\frac{1}{4}$ in. W. 1 ft. Doell, xiii, 21, 828. I, xviii., 26

Wall-Cases 70-72 show a peculiarly Cypriote type of monument, well represented in the great sanctuary at Idalion, and also employed for tombstones. The stele consists of a broad flat slab, narrowing upwards a little, and surmounted by a wide flat capital, carved in low relief with a design based upon the conventional lotos or iris flower with large lateral scrolls or volutes, and upright standards between them. The latter are often transformed into smaller lotos flowers or sacred trees, and enriched with sphinxes or Hathor-heads like 1414. At Idalion the lotos flower, from which

143

148

this design is developed, constantly appears on the coins (British Museum Coin Catalogue, Cyprus, Pl. V), and in the hands of the Goddess and of her votaries. Similar designs, based on this Cypriote flower with volutes and standards, are popular also on the painted pottery of the Graeco-Phoenician Age 665-702 in Wall-Cases 19-20, and Floor-Case VI. The top of the stele is usually flat, with a simple moulded cornice in the same low relief as the design; but it does not seem to have been adapted to carry any other object. The sides are cut in a simple profile, without ornament, and the back is unworked. These stelae, therefore, were designed to be set against a wall, or to form an avenue, where only their fronts would be seen. Wall Case 69

1416-20 Votive Stelae with Lotos Capitals of various dates and styles. The original type is best shown by 1418-20; the rest are later or imperfect.

1416 shows only part of the shaft, with crescent-and-disc in high relief, and a painted red sash, with long knotted ends, as on 1413. H. 1 ft. $8\frac{3}{4}$ in. W. 1 ft. 4 in. I, xvii, 25. Wall Case 70

1417 has the volutes broken away; the space between them is filled by a sacred tree design with lotos flowers, above an Ionic column, with Cypriote volutes. Among the lotos stems stand two sphinxes, facing inwards, and supporting the sacred tree. They wear a high crown of leaves, and have archaic scrolled wings, as on 1410-11. The cornice has three plain members; the background of the design is coloured red. About 500-450 B. C. H. 2 ft. $1\frac{3}{4}$ in. W. 2 ft. 11 in. I, c, 672.

1418 has the volutes very prominent; the triangular space formed by their intersection contains an arrow-shaped ornament. Above them pairs of converging scrolls enclose a sacred tree, supported by a pair of sphinxes with archaic wings. The cornice has three plain members, with a small palmette under each end. The lower part of the shaft is missing and has been restored. About 550-500 B. C. H. 4 ft. $6\frac{1}{8}$ in. W. 2 ft. 8 in. Perrot, fig. 152; Cyprus, p. 117. I, xcix, 671. Wall Case 71

1419 has the central triangle replaced by a palmette, behind which rises the sacred tree, with lotos flowers: in the centre of the tree appears a Hathor-head with heavy head-dress, above a flat cylindrical object which may represent a heavy necklace. Wall Case 72

The cornice has three plain members. The volutes are broken away. About 550-500 B. C. I, xxii, 51. Wall Case 72

1420 has the volutes large, flat, and irregularly carved; beneath each issues a lotos flower, and between them a crescent-and-disc, below a lotos bud, fills the triangular space formed by their intersection. Above this central triangle the standards are replaced by a sacred tree with lotos flowers, among which appears a pair of sphinxes with archaic wings. The cornice has four plain members. About 550-500 B. C. H. 1 ft. 6 in. W. 2 ft. $6\frac{3}{4}$ in. Perrot, fig. 361; Cyprus, p. 117. I. c, 673.

# THE COLLECTION OF TERRACOTTA HEADS AND OTHER PARTS OF LARGE CLAY FIGURES

# THE COLLECTION OF TERRACOTTA HEADS AND OTHER PARTS OF LARGE CLAY FIGURES

Floor Case X

IN Cyprus, as in Sicily and in Southern Italy, which are likewise devoid of marble, clay had an importance which it never attained in Greece as an alternative to stone. At some sanctuaries, as at Tamassos and Salamis, it seems even to have been preferred, and was used for statues of life-size and more, which were both carefully modelled and richly painted in black and red and occasionally in other colours, like the contemporary vases.

In Floor-Case X are collected a number of these large heads from figures modelled in clay, which illustrate points of style and workmanship in the series of sculptured heads in Floor-Cases XI-XVII. With these are grouped for convenience a few other clay figures of larger size or greater artistic importance than those in the Collection of Terracottas.

1451

EARLY IRON AGE WITHOUT ORIENTAL INFLUENCE

1451. BEARDED HEAD of a barbaric style which is represented in several sanctuaries. It is modelled wholly by hand, without trace of any mould. The features are grotesquely exaggerated,

Floor Case X

like those of the small "snow-man" figures 2020 ff. in the Collection of Terracottas, and are emphasized with heavy strokes of black paint. The heavy ring of clay about the head probably represents a frontlet such as is worn by the stone heads 1251-5 in Floor-Case XI. H. $4\frac{3}{8}$ in. II, 255.

1452. Helmeted Head, beardless but probably male; it is modelled wholly by hand. The helmet is of the same soft-peaked type with side-flaps as is worn by 1257 ff. in Floor-Case XI. There are double earrings in each ear, probably intended to represent the spiral type; and the hair falls low on the neck behind. The eyes are prominent and vivacious, and the nose and chin very pointed. There is red paint on the helmet to represent the bronze rim; red also on the lips; and black on the eyes, eyelids, and eyebrows. This head probably belongs to the end of the eighth century and represents the higher level of clay modelling in Cyprus about the time of the first introduction of Oriental motives. H. $7\frac{3}{4}$ in.

1452

1453. Helmeted Head, very roughly modelled, with eyes set rather obliquely beneath heavily feathered eyebrows. The helmet has the usual soft peak and the side-flaps are tied together below it, with long tasseled ends which fall behind. In the left ear is a large spiral earring; the right is missing. Though Oriental influence is clearly perceptible in the modelling, the style is essentially the same as in 1451-2. II, 256.

PERIOD OF ORIENTAL INFLUENCES

1454. Beardless Head with the same rosette frontlet as 1251-5, and hair rendered in short locks by means of an engraved stamp. The eyebrows are in relief and feathered, and the eyelids are shown by incised lines; in the left ear is a double spiral earring, missing in the right. The prominent nose, small mouth, short broad face, and heavy mass of hair behind the neck are characteristic marks of an Assyrian model. Doell, xv, 18, 1070. H. $7\frac{1}{4}$ in. II, 299.

1455. Beardless Head in rather more developed style than 1454. The hair is rendered by a stamp with the same concentric-tangent ornament as is painted on the vases 643-5 in Wall-Case 19. Behind the ears, however, large coils of hair are rendered in free modelling. The clay is red, but there are traces of a chalky white slip, and of coloured details now almost wholly defaced. H. 5½ in. Floor Case X II, 127.

1456. Helmeted Head, beardless, but probably male. The helmet and other details are of customary type, but the eyes are of Egyptian form, and the nose though prominent is rounded at the tip. There is red paint on the lips, and a lighter tint of red all over the face. Eyes, eyebrows, and helmet-band are in black. This is an exceptionally fine example of the Mixed Oriental style and closely resembles the heads from the Toumba site at Salamis. H. 8$\frac{13}{16}$ in. II, 115.

1456

1457

1457. Bearded Head in the usual helmet, nearly life-size, in Oriental style, like 1456. The eyebrows and beard are feathered and the moustache is rendered by rows of small impressed dots. The face has the same colouring as 1456, but the helmet has black and red bands on the side-flaps, and other traces of colour. H. 11½ in. II, 116.

ARCHAIC CYPRIOTE STYLE

1458-9. Beardless Heads with hair curling below a wreath of

Floor Case X

leaves. In 1458 black colour is preserved in the hair, eyebrows, eyelids, and eyes, and red on the lips; the modelling is delicate though rather shallow. The back of 1459 is covered by a heavy veil, and it may be intended to be female; the features are vigorously modelled. Both recall Greek work of the late sixth century. Hs. $7\frac{3}{4}$ in., $8\frac{3}{4}$ in. II, 479 (1459).

1458

1459

1460. Votive Mask for suspension, like 2133-7 in the Collection of Terracottas. It represents a female head with heavy veil, inspired by a common Greek type of the late sixth century, and perhaps made in a mould. There is black paint on the eyes and hair, and red on the frontlet or the edge of the veil. H. $5\frac{1}{4}$ in.

HELLENIC AND HELLENISTIC STYLES

1461. Beardless Head in good Greek work of the early fourth century. As it is executed in the same light clay as the earlier figures, it may be regarded as Cypriote work, in spite of its fine Greek style. It may belong to the fabric of Kition (pp. 351, 354). H. $6\frac{15}{16}$ in. Cyprus, p. 60.

1462. Young Male Head in a late Greek style, with loose waving hair. It is remarkable for the good preservation of its chalky surface-covering, which shows the light red tint of the face, with darker red on lips and ears, black on eyes and eyebrows, and hair painted with a mixture of black and the light red paint of the face. H. 5 in. II, 494 (1462).

1463. Temple-Boy in the same posture, tunic, and heavy necklace of pendants, as the stone temple-boys 1204-22 in Wall-Cases 45-6 and the smaller ones in clay 2291-5 in the Collection of Terracottas. The head is in the same style as 1464. The clay is brown, with chalky slip, left white for the tunic, with red paint for the flesh parts, white eyeballs, and iris in brown. H. $13\frac{5}{8}$ in. Floor Case X II, 297.

1462

1463

1464

1464. Beardless Head with close-cut hair indicated only by incised lines, and strongly marked features. The chalky slip shows pink face-colour, and black on eyes and lips. The style is late Greek, but shows the influence of Egyptian technique, and probably is Ptolemaic work of the third century. It may be intended as a portrait, and may belong to a temple-boy like 1463. H. $6\frac{3}{4}$ in.

1465-7. Beardless Heads like 1464, but poorer and perhaps later work. They probably belong to temple-boys like 1463. Hs. $5\frac{1}{2}$ in., $7\frac{1}{2}$ in., $7\frac{5}{8}$ in II, 549 (1465).

1467

1468. Female Head, nearly life-size, wearing a pointed frontlet, circular earrings with pendants, and triple necklace. The features are of a fine late Hellenic type, but the hair is still rendered with spiral stamps, like those of the early terracottas. The clay is dark red, with traces of a chalky white slip. Simi-

Floor Case X

lar heads have been found at Limniti, on the north coast, between Soli and Marion-Arsinoe. H. 13⅝ in. Doell, XV, 17, 1052. II, 486.

1469. Bearded Head, nearly life-size, in very late Greek style. A wreath of leaves is modelled on the head, but the hair, moustache, and beard are rendered in spiral stamps, as in 1468. The clay is light-coloured, with traces of a white slip. H. 12¼ in.

1468

1469

1473

1470. Bearded Head of a young man, in the same style and clay as 1469, but the hair and beard are freely rendered in incised lines. H. 13½ in. II, 484.

1471. Head of a Boy in good Greek style, in the same red clay as 1468, with white slip, and black on eyes and hair. H. 5⅝ in.

1472. Head of an Infant, probably intended for Eros, in the same red clay as 1471. H. 5 in.

1473. Beardless Male Head in late Hellenistic style, coarsely rendered in a light clay like 1469, with pink face-colour, white eyeballs, black eyes and hair, and red lips. H. 5⅛ in.

1474. Bearded Head in a rude imitation of the Mixed Oriental style. It may be contemporary or may be inexpert work of late date. The hair and beard are rendered with rough spiral stamps, and the ears perforated to hold metallic earrings. The clay is reddish, with chalky slip, greenish through underfiring, and black colour on eyes and hair. H. 6⅛ in. Doell, XV, 12, 994. II, 288.

1475. Head of an Oriental Votary in Phrygian cap like the stone figures 1231 in Wall-Case 48 and 1350 in Floor-Case XVII, and 2299-2301 in the Collection of Terracottas. H. $5\frac{5}{8}$ in. Floor Case X

OTHER FRAGMENTS OF LARGE STATUES

1476. Head of a Bull in Archaic Cypriote style, with eyes modelled in relief, and hair rendered by incised lines. It may be votive, or perhaps an attribute of a large human votary. H. $7\frac{3}{8}$ in. II, 678.

1477. Fragment of a Female Figure in Oriental Style, with hair rendered in concentric stamps, and rich necklaces in relief. H. 4 in.

1478-84. Feet of Statues in Oriental Style, wearing either sandals or loose Oriental shoes fastened with clasps, ties, or buttons. Hs. $5\frac{5}{8}$ in.— $1\frac{3}{4}$ in.
II, 711, 715, 708, 719, 712 (1478–79–80–82–83).

1485. Right Hand of a life-size statue, wearing many heavy rings. L. $4\frac{7}{8}$ in. II, 724.

1486. Left Hand of a smaller statue, with traces of white slip L. $5\frac{3}{16}$ in. II, 730.

1487. Fragment of a Statue in Oriental Style, part of a richly embroidered garment, rendered in high relief; showing part of a lion and part of a warrior with pointed cap, tight-fitting tunic, and sword with round pommel. H. 6 in.

# THE COLLECTION OF SMALL OBJECTS IN STONE ALABASTER AND EGYPTIAN GLAZE

# THE COLLECTION OF SMALL OBJECTS IN STONE, ALABASTER, AND EGYPTIAN GLAZE

THOUGH there appears to be no true Stone Age in Cyprus, several kinds of stone were used at all periods for a number of purposes, chiefly for small ornamental toilet vessels and for personal ornament. From the small amulets in hard stone of Egyptian fashion and probably of Egyptian manufacture it is not possible to separate those, whether of stone or paste, which are decorated with the Egyptian blue glaze. Their forms, uses, and age are identical, and they are accordingly described and exhibited together in the Collection of Ornaments. But the rare vases of blue-glazed paste are included in this section, whether actually of Egyptian make, or of a native fabric imitated from this. Wall Case 73

In the Later Bronze Age, and also from the period of Oriental influences to the end of the Graeco-Roman age, Egypt furnished also the beautifully banded alabaster or massive gypsum. Inferior gypsum occurs in some parts of lowland Cyprus as well, and is quarried now for plaster. It should be noted, however, that at all periods the Greek word for gypsum was used quite vaguely in common speech to denote ordinary whitewash and limewash, as well as plaster-of-Paris. Wall Case 74

Similarly, the common white limestone, such as was used for sculpture, occasionally replaced gypsum and steatite as the material for toilet-boxes, lamps, and rough vases, either domestic, or votive and funerary. Wall Case 75

## I. OBJECTS OF STEATITE AND OTHER COLOURED STONE

The soft steatite, often described as serpentine, which is most commonly employed in the Bronze Age and Early Iron Age, is Wall Case 73

Wall Case 73

probably native, but does not differ appreciably in quality from the common steatites of Crete and of Asia Minor -- of which the celebrated "meerschaum" of Cappadocia is simply a pure white variety. The ordinary steatite is dark grey-green, passing to brown and black; it is soft enough to be worked with bronze tools, or with wet sand and a wooden drill or rubber. More rarely, selected pebbles of the grey limestone which forms the North Range of Cyprus (p. xxvi) were used instead of steatite, for mace-heads or other purposes where rather greater hardness was required. For mortars, paint-palettes, and other objects intended for hard wear-and-tear, tough crystalline rocks such as diorite and basalt were preferred. Suitable rocks occur locally in the Central Range of Cyprus; and other varieties may have been traded from Asia Minor, or Syria, or, above all, from Egypt, where the art of working hard stones was brought to high perfection under the Old Empire.

### A. SMALL OBJECTS OF EARLY PERIODS

Wall Case 73

With the exception of the mace-heads 1501-8, which are confined to the Bronze Age, and probably to its middle period, these small steatite objects persist with very little alteration of style through the transitional period from the Bronze Age to that of Iron. They are therefore exhibited and described as a single group, and difference of date is noted only on the comparatively rare occasions where it has been definitely ascertained by excavation.

1501-8. MACE-HEADS. These are perforated balls of various hard stones or of steatite, two or three inches in diameter, spherical or pearshaped with surface smooth or polished. The perforation is sometimes effected from both ends with a solid wooden borer, aided by sand, but in the best examples it is made from one end only, with an efficient tubular drill probably of reed. These balls occur in Bronze Age tombs of the Middle and perhaps of the Early period, 3000-1500 B. C., but disappear before the Later period of Mycenaean influences. Their purpose is uncertain. They have been described as spindle-whorls and also as mace-heads; but they are too large for spinning anything but the coarsest threads; and in form they resemble closely the much larger mace-heads borne by the earliest Egyptian Kings. III, cxv, 1 (1505).

1509-14. WHETSTONES OR POLISHERS; narrow slips of gritty stone, often quite soft; usually perforated at one end. They are

found occasionally in Bronze Age tombs of the Middle and Later periods, 2000-1200 B. C., and also in the transitional tombs of the Early Iron Age, 1200-1000 B. C. Ls. 3 in.— $1\frac{5}{8}$ in. Wall Case 73

### B. BOWLS, PLATES, AND GRINDERS OF HARD STONE

These are made of diorite, greenstone, basalt, and other hard rocks, and seem to have been used for grinding paint, probably for toilet use. Many of them belong to the Early Iron Age, for in tombs of this period such objects are common. But similar plates are found in Late Bronze Age tombs also; and one, which still bears traces of red paint, was found on the site of the potter's settlement at Kalopsida, which belongs to the Middle Bronze Age. Wall Case 73 Upper part

1515-20. Grinders or Pestles of conical form, sometimes much worn at the broader end. They are often found associated with plates like 1521 ff. Hs. $3\frac{1}{16}$ in.— $2\frac{1}{8}$ in.
III, cxiv, 4 (1517).

1521-30. Flat Plates or Palettes, of hard stone, with more or less distinct rim. Some have also a well-marked foot or base-ring on the under side. Ds. $8\frac{1}{4}$ in.— $5\frac{3}{8}$ in.
III, cxiv, 7, 6 (1522, 1523).

1531-7. Tripod-Plates or shallow bowls on three feet, of the same use and style as 1521 ff. Hs. $5\frac{5}{8}$ in.— $1\frac{1}{2}$ in.
III, cxiv, 9, 8 (1532, 1533).

### C. MINIATURE VASES OF STEATITE

The miniature vases of steatite and other soft stones, which are fairly common in tombs of the Late Bronze Age and Early and Middle Iron Age, are very difficult to date precisely by their form alone; for the nature of the material gives preference to simple outlines, and discourages experiment outside limits of safety which were determined at an early phase in the history of the industry.

1538. Vase of quite black steatite, of a characteristic late Mycenaean form, with conical foot and shallow, cylindrical bowl, with flat bottom. Compare the example in alabaster 1637 in Wall-Case 74. H. $2\frac{1}{8}$ in.

1539. Bowl of nearly hemispherical form, finely engraved outside with a basket pattern. Probably of very late Mycenaean

Wall Case 73 Upper part

form, though this basket pattern goes on into the Transitional Iron Age, both on stone objects and rarely on pottery. D. $1\frac{3}{16}$ in.

1540. Vase of dark green steatite, with two vertical handles, ovoid body, and cylindrical neck and base. It is decorated with bands of geometrical ornaments, and seems to be modelled from a bronze prototype. Under the foot is a group of three linear symbols (see Appendix), which perhaps belong to an earlier stage of the syllabic script of Cyprus. The vase probably belongs to the close of the Late Bronze Age. H. $5\frac{1}{8}$ in. Cyprus, p. 247.

1541. Vase Cover decorated with the concentric circles characteristic of the Early Iron Age. This cover was formerly associated with the steatite amphora 1543, but the material is different, and the decoration of the cover later than the style of the vase. D. $1\frac{3}{16}$ in.

1542. Vase of steatite, of conical form, with wide neck and small, perforated string-holes. The outside is decorated with many parallel grooves which run somewhat obliquely down the vase. The form resembles Cretan stone-vases of the Middle Minoan Age, but this example may well be Mycenaean or even of the Transitional period of the Early Iron Age. H. $4\frac{9}{16}$ in. III, cxv, 3.

1543. Krater-Amphora, with wide mouth and vertical handles, in grey-green steatite. The form resembles that of the painted vases with chariot scenes, 436-7 in Floor-Case III, and the handles, with their large riveted attachments, should be compared with the Mycenaean bronze rim with lion-headed demons on the handles (4703 in the Bronze Collection). The form of this krater-amphora survives, however, into the Middle period of the Iron Age. H. $2\frac{5}{8}$ in. III, cxv, 5.

1544. Larnax or oval trough of Mycenaean type, in green steatite, with four small handles which are not perforated. The flexible outlines recall a basket original. It is probably of the latest Mycenaean, or the Earliest Iron Age. H $1\frac{1}{16}$ in.
III, cxv, 2.

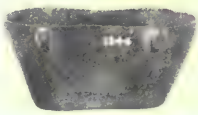
1545. Bowl with two flat handles. The under side is channelled to imitate a bronze bowl. The rim has a border of olive leaves. Within the bowl is carved, in high relief, a figure of

1501

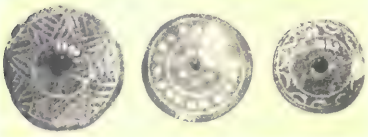
1540

1542

1543



1544



1560 1541 1553

Wall Case 73 Upper part

Isis, crowned with disc and horns, riding upon a rough-coated animal, perhaps a goat. This is an attempt to identify the Egyptian goddess with the late Greek conception of Aphrodite Pandemos. The bowl is quite late work, probably of Roman date and Egyptian workmanship. D. $2\frac{3}{4}$ in.

III, cxiv, 1.

### D. BEADS, PENDANTS, AND OTHER OBJECTS OF STEATITE AND AGALMATOLITE

Steatite beads and other personal ornaments begin to be common in the Later Bronze Age. The taste for them seems to have been introduced, or at all events greatly encouraged, by the Mycenaean colonists who had long been familiar in their own homes with the decorative value of the mineral, and in particular of its harder and lighter-coloured variety agalmatolite, which takes a high polish, though it is rather more difficult to work than ordinary steatite.

1546-7. Pendants or Weights of polished agalmatolite, of oval or conical form; 1546 is not perforated like ordinary pendants, but furnished with a knob at the upper end, round which a thread could be tied. The same peculiar little knob recurs on some flat ring-shaped objects of the same material, in the Cyprus Museum. (C. M. C., 636-7). Hs. $1\frac{1}{16}$ in., $1\frac{3}{16}$ in.

1548. Necklace of Double-Cone Beads characteristic of the Late Bronze Age and Earliest Iron Age tombs. They disappear altogether, with other Mycenaean survivals, at the close of the Transitional period. Their form is very uniform, and their only ornament consists of small concentric circles, engraved with a drill. They have sometimes been mistaken for spindle-whorls, from their shape, which resembles the double-cone spindle-whorls of clay in the Early Bronze Age (120-2 in Wall-Case 31; and as already noted on 124, these miniature whorl-shaped beads were themselves occasionally copied in clay. But they are too small to be of use in spinning; and the real spindle-whorls found in the Mycenaean and Early Iron Age tombs are of a quite different form (1552-59). L. 27 in. (36 beads, the conical seal formerly with them is 4371 in the collection of engraved stones.) III, cxiv, 3.

1549. Figure of a Lion in steatite or serpentine, of very rude work, with the mane rendered by cross-hatching. The date is quite uncertain, but steatite went so completely out of use

after the seventh century that the figure is probably early, and therefore of some importance, in spite of its damaged state. L. $3\frac{3}{8}$ in. Wall Case 73 Upper part

1550-1. Human-headed Pendants of steatite, representing a negro's head (1550) and a bearded man of Assyrian type (1551). Similar heads, negroid or bearded, are characteristic of the later part of the Middle Iron Age: compare the human-headed scarab (4392) in the Collection of Engraved Stones. Hs. $1\frac{1}{8}$ in., $\frac{13}{16}$ in. III, cxv, 2 (1550).

1552-59. Spindle-Whorls of the characteristic Early Iron Age form, flat beneath with slightly convex upper side, and incised decoration of semicircles (1552-3), circles (1555-6-8), and basketry patterns (1554). The background of the circles on 1555-8 is enriched with punctured dots. Ds. $1\frac{1}{16}$ in.— 1 in.

1560. Box-Lid of steatite, or perhaps the flanged base of a cylindrical jar: it has been perforated and used again as a spindle-whorl, but its original purpose is betrayed by its flanged edge. D. $2\frac{1}{16}$ in. Part of III, cxv, 5.

The engraved seal-stones and scarabs of steatite, which are common in tombs of the Geometrical period, and the period of Oriental Influences, are in the Collection of Engraved Stones.

## II. OBJECTS OF BLUE GLAZED PASTE, IMITATING THE EGYPTIAN GLAZE

The objects of genuine Egyptian glaze and glass, 4461 ff. which are included in the Collection are catalogued below with other small Egyptian objects. All those now to be described are of fabrics which are known from other excavations to occur on Cypriote sites, and from their fabric to be probably of Cypriote manufacture. Wall Case 73

### A. MIDDLE BRONZE AGE: BEADS AND SPINDLE-WHORLS 2000-1500 B. C.

Native imitations of the valued Egyptian glazed ware were first made in Cyprus in the Middle Bronze Age, and continued to be produced at all periods until the Hellenistic, with perhaps a brief interval in the Middle Iron Age, when Cyprus was restricted to its own resources for a while.

Wall Case 73

1561. Spherical Bead of light blue glaze, with very small perforation. This type of bead is characteristic of the XII Dynasty in Egypt (about 2000-1800 B. C.) and was imitated in Cyprus during the Middle Period of the Bronze Age, which is accordingly to be regarded as approximately contemporary. D. $\frac{1}{2}$ in.

1562 a, b, c. Spherical Beads of light blue glaze like the preceding, but adorned with wide longitudinal grooves, and furnished with a very large perforation. The external form is that of a characteristic kind of XII Dynasty bead; but the large perforation, which is un-Egyptian, must be regarded as a local innovation. The type must have persisted in Cyprus after it was superseded in Egypt, for similar beads have been found in Mycenaean tombs which are contemporary with the XVIII Dynasty, about 1600-1380 B. C. Ds. $\frac{1}{2}$ in., $\frac{1}{2}$ in., $\frac{5}{8}$ in.

1563-5. Spindle-Whorls of pale blue glaze, repeating the conical (1565) and double-conical forms (1563-4) already described in the Red Polished Ware (106-122 in Wall-Cases 2 and 3). They probably belong to the same period as these clay whorls, that is, to the Middle Bronze Age. The fabric resembles that of 1561-2. Hs. $1\frac{1}{4}$ in., $1\frac{5}{16}$ in., $1\frac{1}{16}$ in.

1566. Lion modelled roughly in the same pale blue glaze as the preceding, but probably so ambitious a design belongs to the Late Bronze Age: 1500-1200 B. C. L. $1\frac{1}{16}$ in.

1567. Counter or Draught-Piece, a thick circular disc of pale blue-glazed clay or paste, with the Cypriote sign for *ya* incised on the upper face before glazing, and the sign for *lo* (or perhaps a mere cross) on the edge. W. $1\frac{7}{8}$ in. III, cxl, 12.

1568-9 a, b. Fragments of Vases of thick white paste with a fine pale blue glaze: probably of the Later Bronze Age, and more like Egyptian than Cypriote work. Ls. $1\frac{1}{2}$ in., $1\frac{1}{2}$ in., $1\frac{1}{2}$ in.

### B. LATE BRONZE AGE: MYCENAEAN VASES IMITATING EGYPTIAN GLAZE

This rare and interesting fabric belongs to the Late or Mycenaean Period of the Bronze Age, 1500-1200 B. C. The only series worthy to be compared with that now described was obtained for the British Museum from rich Mycenaean tombs at Enkomi near

Salamis. Pale blue-green glaze, simple geometrical ornaments, outlined in black paint, and careless copies of Egyptian scenes and figures — more rarely of Mycenaean motives — are characteristic of the whole group. The "false-necked" vase 1572, and the other narrow-necked vessels, 1570-1, are well-known Mycenaean forms, of which examples in painted pottery, 423-8, are in Wall-Case 12. With 1572 compare also 520 in Wall-Case 14. Wall Case 73

1570. Narrow-necked Vase, with flattened globular body, and two vertical handles from the rim to the shoulder. The shape closely resembles that of Mycenaean vases in the wall paintings of Rameses III, about 1200 B. C. The decorations are all in a black paint which has very slight lustre. Around the greatest diameter is a border in black paint enclosing a wavy line, and on the neck and handles are other wavy lines. On the shoulder is a band of floral background of the common Mycenaean type, in which are represented on one side a charging bull, and on the other a running deer or wild goat. H. $4\frac{5}{8}$ in.

1571. Narrow-necked Vase of similar form, but the neck and handles are broken. On the shoulder is drawn a series of

1571

1574

1575

panels enclosing semicircular floral designs peculiar to the latest Mycenaean style: compare 457 in Floor-Case III. H. $2\frac{1}{4}$ in. Cyprus, p. 102. III, cix, 1.

1572. False-necked Vase of degenerate type without handles: the false neck is placed on one side so as to balance the true neck of the vase. Around the greatest diameter is a band of late Mycenaean basketry ornament; above are careless semicircles filled with dots, and two dotted crosses in the background. The glaze is greenish, and very poor. H. $2\frac{13}{16}$ in.

1573-8. Bowls of pale blue-green glaze with various designs in the same dense black paint. 1573 has a bull charging through

Wall Case 73

a papyrus fen, much in the style of similar Egyptian bowls of the XVIII Dynasty. Round this central design is a border of lotos petals. 1574 has an Egyptian dancing-girl in the usual conical cap, playing a long-necked guitar, with lotos flowers in the background. 1575 (somewhat broken) has a medallion of papyrus and lotos plants, within a lotos border (Cyprus, p. 102); 1577, with brighter blue glaze than the rest, has a central lotos flower; 1577 has a central rosette; 1578 is plain. Ds. $5\frac{7}{16}$ in. $3\frac{7}{16}$ in. Cyprus, p. 102 (1573-4); Perrot, fig. 483 (1573). III, cix, 2, (1573), cviii, 5, 4, 2, 1 (1574-1577).

1579. Plate of characteristic Mycenaean form, with ribbed cylindrical outside, like the steatite vase 1538, and the alabaster 1637; in the centre is a four-fold lotos rosette. D. $7\frac{7}{16}$ in. III, cviii, 3.

1580. Bowl of deeper green glaze, with low rim and string-hole handles. H. $1\frac{1}{2}$ in.

### C. HELLENIC AGE: LATE GREEK IMITATIONS OF EGYPTIAN GLAZE

This rare fabric has been found at Amathus in tombs which may be as early as the late fifth and fourth centuries; but from their forms these vases may well be as late as the third.

1581-2. Ovoid Vases in pale blue glaze, with narrow neck and standing-base. The surface of 1581 is very poorly preserved. Hs. $6\frac{3}{8}$ in., $10\frac{1}{4}$ in. III, cix, 3, 4.

## III. OBJECTS OF ALABASTER

Wall Case 74

The alabaster objects found in Cyprus are for the most part small vases, intended as toilet articles. Though alabaster of fair quality is found in the lowland parts of Cyprus, as in most Mediterranean coast-lands, the great majority of the alabaster vases are imports from Egypt. For Egypt is the first home of the alabaster industry. The mineral is found there in beds of great thickness and beautifully banded structure; it was worked copiously from the earliest to the latest times; and at all periods when Egypt was in free enjoyment of its own ports, or chose to throw them open to foreign trade, its alabaster vases became known and prized abroad and were freely exported. Their use spread all the more widely because they were the standard vessel for the distribution of the rarer oils and perfumes. Their commonest and most characteristic form,

with rounded bottom, almost cylindrical body, and broad flat rim, was named by Greek antiquaries from the mineral itself "alabastron": it is the Biblical "alabaster box of very precious ointment." Wall Case 74

The elaborate vases of Cyprus belong essentially to three such periods of Egyptian accessibility, as have been noted above: the Mycenaean period, 1500-1200 B. C., corresponds with the "New Empire" of the XVIII and XIX Egyptian Dynasties; the Hellenic, 550-350 B. C., with the XXVI Dynasty and successive Greek enterprises in the Delta during Persian rule; and the Hellenistic and Graeco-Roman, with the Ptolemaic Dynasty after 300 B. C., when Egypt itself was in Greek hands, and permanently revealed and exploited through its new port of Alexandria.

Though the age of these alabaster vases varies so widely, the commonest forms remain Egyptian throughout, and are almost impossible to distinguish; particularly as the craftsmen of the XXVI Dynasty purposely copied the work of the XVIII, in this as in other departments. It is only when vessels of characteristic and datable forms in metal or clay are imitated in alabaster that it is possible to determine approximately the age of the copies, unless the record of excavation shows precisely with what other objects of known date a given "alabastron" was found.

It is also impossible to distinguish with certainty Egyptian imports from Cypriote imitations. The latter are probably confined to vessels imitating characteristic Cypriote forms of pottery, steatite, and the like, and in Hellenic times to a few plain white opaque varieties of "alabastron", of undistinguished form and coarser workmanship.

1601-1620. ALABASTRA of conventional Egyptian forms and quite uncertain date; the profile of the body and neck varies slightly, and also the position, size, and utility of the handles. Very commonly, the handles are not perforated at all. Hs. $11\frac{1}{8}$ in. $4\frac{1}{4}$ in. (Cyprus, Pl. xviii (1628, 1629); III, cx, 3, 4, 6 (1607, 1602, 1603), cxiii, 9, 8, 10 (1622, 1628, 1629).

1621-30. COPIES OF BRONZE AGE POTTERY, usually in a pale unvariegated alabaster which may perhaps be native to Cyprus. Similar copies of some of these fabrics are, however, found fairly commonly in Egypt; and these (some if not all) are cut in Egyptian material. The fabrics which are imitated all belong to the Later or Mycenaean period of the Bronze Age;

Wall Case 74

they are as follows:— Fabric vi (321-2 in Wall-Case 9) imitated by 1628-9; Fabric x (380 in Wall-Case 11) by 1622; the characteristic piriform vase of Fabric xii (417-19 in Wall-Case 12) by the fragmentary 1630. The original of 1621 is perhaps a Cypro-Mycenaean vase of Fabric xiii like 407-8 in Wall-Case 12: compare also the better worked example 1650, which is thus approximately dated. The flask-like forms 1624-6 are nearer to Egyptian than to Cypriote flasks, but clearly have prototypes in clay; and the flat base of 1627 points in the same direction. Hs. 7⅛ in.– 3⅛ in. Cyprus, Pl. xviii (1626-28-20-30).

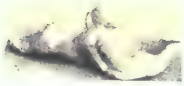
1631-43. Copies of Steatite Vases chiefly of Late Bronze Age and Early Iron Age forms such as are shown in Wall-Case 73. The three-footed bowls 1531 ff. for grinding paint are imitated by 1631; a characteristic four-handled bowl of the Late Bronze Age by 1632; a geometrically ornamented vase like 1540, by 1634, and more remotely by 1643, though both these have rude lotos-petal designs which cannot be much earlier than 650 B. C. The form of 1636-7 is already familiar in steatite 1538 and in blue glaze 1579; and that of 1641 in bowls of steatite. The models of 1633, 1635, 1638-40 are Egyptian vases of limestone, steatite, and harder stones, which are common at almost all periods: 1633 has already been quoted on page 80, in illustration of the "handle-ridge" on clay vases of the Middle Iron Age: its rim, which is missing, was cut in a separate disc of alabaster, which fitted over the neck as far as the projecting flange. The material of 1642-3 is not the ordinary alabaster, but a compact white stone of about the same hardness, and worked in the same style. The use of the spindle-shaped object 1642 is uncertain: its date, however, is fixed by its Early Iron Age ornament of drilled "concentric circles." Hs. 9$\frac{5}{16}$ in.– 1$\frac{5}{16}$ in. Cyprus, Pl. xviii (1634-5 36-43). III, cxii, 4, 7, (1631, 1632); cxi, 1 (1635); cx, 5 (1638); cxi, 2 (1643).

1644. Sculptured Ladle of quite uncertain date, but probably made in Egypt. The handle is formed by a swimming girl, who embraces the lotos-patterned bowl with her arms. The design was popular in Egypt under the XVIII Dynasty, and was copied under the XXVI. It is found also in ivory, ebony,

and other valuable materials. L. $5\frac{1}{4}$ in. Cyprus, Pl. xviii. III, cxii, 1. Wall Case 74

1628

1643



1644

1645-7. Copies of Clay Vases of the Early Iron Age. The saucer 1645 follows a common form like those in Wall-Cases 16-17; 1646 has the heavy profile and disproportionate neck of the large amphorai in Floor-Cases V-VII; and 1647 shows the body of a conical wine-jar of the sixth century fitted to a neck and rim more adapted to be cut in stone. Hs. $4\frac{1}{4}$ in.— $1\frac{7}{16}$ in. III, cxii, 6; cxi, 3 (1645, 1646).

1648-58. Copies of Hellenic Vases, and other late forms. The commonest of these forms is a graceful narrow-necked amphora with ovoid body, distinct foot, and very small handles on the shoulder. 1650-2, 1654-5, 1648-9 are miniature wine-jars, 1649 with pointed base, 1648 with moulded foot and cover; they have a long neck and two vertical handles (broken in 1648); 1649 is not earlier than 300 B. C., and may be Graeco-Roman. The degenerate and clumsy form of 1657 may be suggested by a similar wine-jar. The deep bowl 1653 seems to imitate the peculiar Greek cruet-vessel called echinos from its resemblance to a sea-urchin; and 1658 copies closely the round-bodied lekythos or oil-flask, of the late fifth and early fourth centuries.

The alabastron 1656 shows the ancient Egyptian form remodelled by Greek taste, and influenced by the thin-lipped copies in clay, which were popular in Greece in the fifth century. This type is fairly common at Amathus in the richer tombs from the end of the sixth century to the beginning of the fourth. Hs. $7\frac{1}{4}$ in. — 2 in.

III, cxii, 2 (1653); cxiii, 1 (1650), 2 (1649), 5 (1648).

1659. Inscribed Vase of characteristic Transitional Iron Age

Wall Case 74

form like the clay vases 406-7 in Wall-Case 12: with incised panel decoration, and Cypriote characters at the top and bottom of each panel, discussed with other inscriptions in the Appendix. H. 0¼ in. Cyprus, Pl. xviii.

III, cxli, 7 a, b.

Centre Case G

1660. Alabastron with Cover, of unusually large size, short broad form, and uncertain date. It is probably of Egyptian make. H. 12⅜ in. D. 14¼ in. Cyprus, p. 54. III, cxi, 5.

## IV. OBJECTS OF COMMON WHITE LIMESTONE VARIOUS PERIODS AND STYLES

Wall Case 75

The compact limestone of the lowland parts of Cyprus is but little harder than chalk, and can be cut with a strong knife. It is, therefore, well adapted, not only for sculpture, but to form small boxes, altars, lamps, and other simple pieces of furniture, in place of wood, clay, or metal; particularly if protection from fire was needed, and weight was no objection. Such stone objects were made in Cyprus at all periods, but are commonest in the Early Iron Age in tombs, and in the Hellenistic period among the cheaper offerings in sanctuaries.

1661. Portable Shrine, or Lantern, in the shape of a rectangular chamber, open to its full width in front, between rudely carved pilasters with volute capitals. On the floor is carved a stone lamp of the pinched saucer shape, like 1691-2 below and 2501 ff. in the Collection of Lamps. From the shape of the lamp, and the volute capitals, this object may be assigned provisionally to the sixth century. H. 10¼ in. Doell, xiii, 19, 805.

1662-6. Rectangular Chests, on four feet, imitated from the wooden chests such as are still among the commonest pieces of furniture in peasant homes in Cyprus and other Greek lands: compare the clay chests 2125-6 in the Terracotta Collection; and also the construction of the great stone sarcophagus 1365 in Centre-Case E. Similar stone chests have been found in tombs of the Earliest Iron Age, associated with objects of steatite. Others found at Tell-er-Retabeh in Egypt are assigned to the XXII Dynasty (Petrie, *Hyksos and Israelite Cities*, 1906, Plate xxxvi, c). Of these examples, 1664 is quite plain, but shows well the wooden underframe of its original; 1662-3, 1665, have roughly incised geometrical

designs, composed of triangles either latticed and arranged to set off a band of chevrons (1662), or filled with dots (1665), and grouped cross-fashion in panels (1663). 1666 has the side panels brought nearly to the ground, and perforated with triangular openings, copied from open woodwork. On the long front side is carved in low relief a dog or wolf pursuing a long-horned goat, in a style akin to that of the rude steatite seal-stones of the Early Iron Age: compare Wall-Case 73 and 4332-57 in the Collection of Engraved Stones. On each end, also in relief, is a female figure, nude, with upraised arm; and on the back, panels of geometrical ornament, incised. Hs. $6\frac{5}{8}$ in.— $4\frac{1}{16}$ in. I, 504 (1666); 505-507 (1662-64). Wall Case 73

1667-8. Cylindrical Toilet-Boxes, on a high foot, supported on lions' claws. They should have close-fitting cylindrical covers, to rest on the flange at the lower angle of the body. The style suggests a metal-pattern; but similar boxes cut in marble, are found in Crete and other parts of Greece. From their profile, these examples seem to be of Hellenistic Age. Hs. $4\frac{1}{4}$ in., $3\frac{7}{8}$ in. I, 608, 606.

1669. Shallow Bowl, with trough-spout and two handles, of the same type as the alabaster bowl 1632 in Wall-Case 74, and its hard stone models. It probably belongs like them to the Early Iron Age. D. $7\frac{7}{8}$ in.

1670. Miniature Altar, standing on four feet, with an eight-horned top developed from the Mycenaean four-horned type, and akin to the horned "altar of incense" in the Jewish Tabernacle. These miniature altars are fairly common in tombs of the Early Iron Age; and were intended for use, as the smoke-stains on this one show. Examples in bronze are found in North Syria. H. $3\frac{1}{2}$ in.

1671. Lamp, roughly turned in a lathe to a wide foot and top, connected by a narrower support. The top is concave, with a shallow lateral groove to hold a wick. This lamp has been in use like 1670 and shows smoke-stains. The form seems to be derived from that of the columnar lamps of the Minoan Age in Crete; but probably this example is not older than the Transitional Period of the Early Iron Age; compare the columnar bowls 1532 in steatite, and 1637 in alabaster, which may be Mycenaean. H. $3\frac{1}{4}$ in.

Wall Case 75

1672-4. Copies of Clay Vases, very rudely carved: 1672 copies a domestic jug of the fourth or third century; 1673 a vase of the same type as 1540 in steatite and 1635 in alabaster, but very likely later in date than these; 1673 (a) of the same type but ruder still; 1674 an ordinary alabastron like those in Wall-Case 74. Probably these clumsy objects are poor men's substitutes for more valuable offerings at some sanctuary: compare a stone saucer in the Cyprus Museum (C. M. C. 470) from the principal sanctuary at Idalion. Hs. $5\frac{1}{2}$ in., $5\frac{1}{4}$ in., $8\frac{1}{4}$ in. Doell, xiii, 14, 815 (1670); 18, 816 (1671). I, 507, 599, 605, 603.

1675-87. Votive Offerings for Recovery from Accidents or Disease. These are roughly carved in relief or in the round, and represent the damaged part (1675-6), foot (1677-8), hand (1679), finger or toe (1680-1), ear with earring (1682), eye (1683), pair of eyes (1685-7), or eyes and mouth (1684); compare the childbirth offering 1226 and the large slab 1227 in Wall-Case 47, which represents a pair of breasts (like the single breast 1676 above), and probably some internal organ. The custom of dedicating such votive models is still common among the peasantry in most countries of Europe and the Christian East. Doell, xiii, 9, 798 (1680); 3, 796 (1682); 8, 797 (1684); 7, 789 (1687). I, cxxix, 925 (1676); xxviii, 157-8 (1677-8); cxxix, 927, 931, 934, 936, 926 (1680-2-4-5-6-7).

1688. Votive Disc, perhaps a copy of a mirror or an athlete's quoit. It has a small handle perforated for suspension and incised ornament of dotted triangles round a central rosette inscribed with compasses. From the ornament, it would seem to be of the Early Iron Age: compare the dotted triangles on the stone chest 1665. D. $6\frac{1}{2}$ in.

1689-90. Handles of Fire-Shovels, for carrying lighted coals for an altar of incense. They end in animals' heads, and 1689 shows much red colour on the rim. The style suggests a date in the fourth century. Compare the inscribed handle (1861) in the Collection of Inscriptions. Ls. $8\frac{13}{16}$ in., $5\frac{1}{4}$ in.

1691-4. Saucer-Lamps copied from the common-clay "pinched-saucer" lamps of the fourth and earlier centuries: compare also 4078-81 in the Collection of Bronzes. Ls. $4\frac{7}{8}$ in.— $3\frac{7}{8}$ in. Doell, xiii, 13, 808 (1692).

1695-6. LAMPS, in the shape of an animal's head, copied from a very late type. Ls. $3\frac{3}{4}$ in., $3\frac{5}{8}$ in. I, 194, 193. Wall Case 75

1697-1700. SAUCERS, 1697-8, and STRAINERS, 1699-1700, copied from common clay forms. Ds. $4\frac{1}{2}$ in.— $3\frac{7}{8}$ in.

# THE COLLECTION OF IMPORTED VASES OF GREEK FABRICS

# THE COLLECTION OF IMPORTED VASES OF GREEK FABRICS

Floor Cases IX A-E

AT all periods when Cyprus has been in communication with the Greek world to the westward, the current fabrics of Greek pottery have been traded to the island, and occasionally have been in great demand.

## LATE BRONZE AGE: MYCENAEAN STYLE (FABRIC XI)

The Mycenaean vases of the Later Bronze Age, corresponding with the Cretan style known as "Late Minoan III," which had so profound an influence on the native fabrics of the Transitional Period and Early Iron Age (Fabrics xii, xvi), have already been described in their place in the Collection of Pottery; see 417-452, in Wall-Case 12 and Floor-Case III.

## EARLY AND MIDDLE IRON AGE: GREEK GEOMETRICAL STYLE

In the Early Iron Age, the geometrical style of the Greek mainland, and the Aegean islands as far as Crete and Rhodes, develops on different lines from that of Cyprus. Intercommunication was difficult during this troubled period, and western imports into Cyprus are therefore rare. They are, however, not wholly absent, and 1701 is in fact among the finest examples of its class. It is indeed so fine, and was for a long while so unparalleled among vases found in Cyprus, that the question has been often raised whether it was really found there at all. It is clear, however, that occasional imports must in any case be assumed, in order to account for the school of native imitations illustrated by 1707-10; and a fragment painted with the same grazing animals as 1701, which was found at Amathus during the British Museum's excavations in 1894, removes all doubt as to the fact of traffic in large vases of this style and date. Other vases, both imitated and probably imported

were found in the same excavations at Amathus, in tombs which can be securely dated to the Middle Period of the Cypriote Iron Age.

Floor Case IX A

1701. Four-handled Vase with Cover, of characteristic "Dipylon" form, so called from the celebrated Early Iron Age cemetery at Athens. The oval body stands on a high foot, with moulded base. On the shoulder are four high loop-handles. The cover is surmounted by a miniature hydria, in place of a knob. Both the vase and its cover are decorated in the richest geometrical style, with close affinity to the Attic "Dipylon" work. The broad bands and groups of lines on the lower part of the body, and the friezes of tangent-circles are already familiar (p. 75) as survivals of Mycenaean decoration: one of the tangent-circle friezes has "concentric circles" like that of the Cypriote geometrical style (600-6 in Wall-Case 17). The dotted rosettes in the background of the panels are also borrowed rarely by the Cypriote style (596, 722). Other Mycenaean reminiscences are the scheme of the doe suckling its kid, the heraldic grouping of deer about a "sacred tree," and the double axe — well known as a sacred symbol in early Crete — which is suspended over the tethered horses in the shoulder panels. On the other hand, the conventional groups of grazing horses, long-legged water-birds, and deer, are as characteristic of the new art of the Iron Age, as are the panel-decoration, key-fret ornament, eight-pointed stars, and chequered and latticed backgrounds.

The vase has been broken into many pieces, and has been fully and very carefully restored. Restorations are easily distinguished from original fragments by their texture. H. 3 ft. 10⅞ in. Perrot, fig. 514; Cyprus, Pl. xxix. H, 855.

Floor Case IX B

1702. Oinochoë, with long cylindrical neck of a characteristic "Dipylon" form. The body is decorated with many narrow bands, a natural development of the Mycenaean broad-and-narrow grouping, in a style which abhors broad zones and silhouettes, and habitually uses the brush as if it were a pencil or a graver. The shoulder has tangent-circles, and a wavy line fringed with dots, another heritage from the latest Mycenaean style. On the neck is a scheme of panels, framed with tangent-circles, and filled with (a) a cross of four conventional leaves; (b) two horses, tethered at their mangers, with water-birds, double-axes, swastikas, and arrow-lines in the

Floor Case IX B

field: for the last two motives, which appear sparingly in Cypriote geometrical work, see p. 73. The general effect is very closely akin to that of 1701: the clay is softer and more porous than is usual in the Dipylon fabric, and is nearer to some of the clays of Argolis. H. 14 1/16 in.

1702

1703-5. Open Bowls, with low neck and two small handles. The form, hard clay, and lustrous pigment are quite foreign to Cyprus, and akin to the Dipylon fabric. The ornament is in each case a scheme of panels containing birds (1703-4); dotted rosettes (1703-4); chequers, lattice lozenge, and cross of four leaves (1703); and key fret (1705). On the neck of 1703 are tangent-circles as on 1701-2. Hs. 3 1/2 in. 2 5/8 in., 2 3/4 in. II, 1087 (1703).

The vases hitherto described may be confidently accepted as foreign imports: they belong to that phase of the Early Iron Age in the Aegean which is represented in the earliest Dipylon tombs at Athens, and in the cremation tombs at Halos in Achaea Phthiotis. Rarely, however, copies are found in native Cypriote clay and inferior workmanship, an additional proof of the esteem in which these geometrical vases were held.

1706. Open Bowl, of the same form as 1703-5 but in more porous clay, probably Cypriote. On the neck is a zigzag line, such as is common on native bowls, and in the body-panel a blundered imitation of a key-fret outlined and filled with oblique lines in imitation of foreign bowls like 1705. This example of native copying stands very close to its models, and is probably of the same date, about 1000-800 B. C. Similar native copies have been found at Amathus in tombs of the Middle Iron Age. H. 3 1/2 in. II, 1081.

1707. Open Bowl, of similar form, but rather later workmanship, and further removed from the imported model. The clay, which is reddish and seems to be native, is covered both inside and out with a brighter red slip; on this are painted black bands and patterns, and also three zones of creamy white. Compare the "tricolour" fabric of Red Painted Ware in Wall-Cases 25 and 26. On these white bands are painted (1) a

key-fret in black outline and (2) a cable-ornament left white on a black ground, a device already discussed on 608, 699 in Floor-Cases V and VI. The use of the cable-ornament betrays Oriental influence, as on 671, 700, and on some of the geometrical pottery of Crete, and may be regarded as dating this vase about 800-700 B. C. H. 3 in. II, 1080. Floor Case IX B

1703 1704 1706

1708-9. Open Bowls, of similar native make, but simpler form and ornament. The clay of 1708 is light-coloured, with a panel scheme in black, between broad bands of a dull red paint which is also used on the inside; 1709 is painted in red only. This red paint is habitual in the pottery of Cyprus, but unknown to the geometrical schools of Greece and the islands. It is curious, and at present unexplained, that red paint is popular again in the geometrically painted wares of Southern Italy which likewise belong to the "dark age" between the Minoan culture and the Hellenic. Hs. $2\frac{5}{8}$ in., $3\frac{1}{16}$ in. II, 1084 (1708).

Another imported fabric, with large systems of concentric circles, applied mechanically by means of compasses, belongs, like 1701-5, to some Greek land to the westward; and is of importance as suggesting foreign origin (in part at least) for the "concentric circle" ornament which becomes so popular in the native Cypriote style: see especially 600-6 in Wall-Case 17.

1710-11. Open Bowls, of the same form as 1703-5 and of a hard light-coloured clay with lustrous black glaze which covers the whole

1711

of the inside, and also the outside of the neck and foot. The sole ornament consists of large systems of concentric semicircles, crowded so as to overlap. The clay and paint of 1711 are red through overfiring. Hs. $2\frac{3}{4}$ in., 3 in. II, 1085 (1710).

## LATER IRON AGE: VARIOUS GREEK FABRICS OF THE PERIOD OF ORIENTAL INFLUENCE, ABOUT 750-550 B. C.

Floor Case IX B

The great variety and rich decoration of the fully developed "Graeco-Phoenician" style in Cyprus itself are enough to account for the rarity of foreign vases during the Later Iron Age. For variety and splendour Cyprus could hold its own against them all. The few that have been found in tombs of this period testify, however, by the variety of their fabrics, to the wide range of westward intercourse which Cyprus began to enjoy, when once the sea-ways were freed again for peaceful traffic. The traditional "Seapower of Cyprus," which may be assigned to the latter part of the eighth century (p. xxxiv), marks an important step in the reopening of the Levant to Greek enterprise.

1712. AMPHORA of an imported Greek fabric resembling that of Samos. The clay was naturally cream-coloured, but is slightly over-fired. The only ornament consists of a few bands of lustrous paint, with two wavy lines on the neck, a Mycenaean survival. Compare the earliest vases from the cemetery of Samos itself: Boehlau, *Aus Ionischen und Aeolischen Nekropolen*, Plate ii, 5, III, 1. This example cannot be much later than 800 B. C., and may well be earlier. H. 13½ in.

1712

1713. AMPHORA, of imported fabric, probably early Ionian, but distinct from that of 1712. The clay is light-coloured. The decoration consists of a few bands of brown paint and a roughly drawn group of leaves on the neck. It is probably not later than 700 B. C., and may be a good deal earlier. H. 9¼ in.

1714. PROTO-CORINTHIAN PYXIS-LID, not quite of the earliest fabric, for it has bands of dull red as well as the customary black star-ornament, but probably not later than 700 B. C. Other Proto-Corinthian vases are recorded from Amathus (in the British Museum) and Limassol (C.M.C. 1501); they are ovoid "lekythoi" of the earliest fabric, with the "running dog" ornament on the shoulder. D. 3⅞ in.

1713

1715. Proto-Corinthian Pyxis, with plain bands of red and black. The workmanship of these miniature vases is not often as defective as this: and it may perhaps be a native imitation, like the poor specimens in the earliest tombs of the Hellenic colonies in Sicily. It may be about 700 B. C. H. $1\frac{3}{16}$ in. Floor Case IX B

The little vases which follow illustrate well the influence of Egyptian and other Oriental motives in other parts of the Greek world, and are therefore particularly instructive in comparison with the "plain-bodied" style in Cyprus; but there is at present no clear evidence that either style directly influenced the other. For the "plain-bodied" style, see 598-9 in Wall-Case 17; 631, 634 in Wall-Case 18; and the whole series of "bird-jugs" in Wall-Cases 21-22 and Floor-Case VIII.

1716-7. Aryballoi of globular form and early fabric, like that which is commonest in the tombs of Kamiros in Rhodes. They are "plain-bodied," and their sole decoration is a conventional lotos-rosette in black, without any incised lines. About 650 B. C. Hs. $2\frac{3}{8}$ in., $1\frac{7}{8}$ in.

1718. Aryballos of the same globular form, but decorated with a procession of four warriors who are almost hidden behind large circular shields; a common motive in this early, perhaps Corinthian, style. Black paint is used, in solid silhouette, with details painted over it in red and white, and very sparing use of incised lines. The tongue-ornament round the shoulder is of Oriental origin, akin to the rosette. About 600 B. C. H. $2\frac{1}{16}$ in.

1719. Aryballos of pearshaped form and Orientalizing fabric, probably Corinthian. It is decorated, on a plain body, with a bird standing between two horse heads. On the rounded bottom is a rosette, and behind the handle a long-legged water bird. This bird, and the horses, are notable survivals of the animal forms most popular in the old Geometrical style, 1701-3. The design is in black, with copious red details, and free use of incised lines. About 650-600 B. C. H. $4\frac{1}{2}$ in.

1720-1. Pearshaped Aryballoi, of regular Corinthian fabric with black and red bands. Both have characteristic "tongue-ornament" like 1718; on 1721 are a few incised lines in imitation of gadrooned metal-work. About 650-600 B.C. Hs. $3\frac{5}{16}$ in., $3\frac{1}{16}$ in.

Floor Case IX B

1722-3. Fantastic Aryballoi in the form of a ram (1722) and a siren or human-headed bird (1723). Both are decorated in dull black and red. The clay of 1722 is softer than usual in this style, and may be Cypriote; that of 1723 is full of shining flakes of mica, like the clays of Miletus and other parts of Ionia. About 650-600 B. C. Ls. 3 in., $4\frac{3}{4}$ in.

1724. Corinthian Vase of characteristic flat-based form, with low neck and three handles modelled with female heads. Its decoration is in the rich but careless Corinthian style based on the patterns of Oriental textiles, with a crowded frieze of animals, sphinxes, sirens, and floral background, in lustrous black silhouette with dull red details, and "tongue-ornament" round the neck. About 650-600 B. C. H. $5\frac{7}{8}$ in.

1726

1725. Rhodian or Milesian Oinochoë, very fragmentary, and damaged by overfiring. It shows two friezes of animals, birds, and griffins, with very sparing use of dotted rosettes and maltese crosses in the field. Red paint is used rarely, and the internal details are not incised, but skilfully reserved in the light colour of the clay, as in the finest "plain-bodied" vases of Cyprus, 751 ff. in Floor-Case VIII. Between the friezes is a rich zone of meanders alternating with square rosette-panels. About 600 B. C. H. $5\frac{3}{4}$ in.

1726. Samian Amphora of the beautiful fabric known as "Fikellura ware" from the site in Rhodes where it was first discovered. It is of slender graceful form, with characteristic design in lustrous black on the creamy clay, showing on each side a long-legged water-bird between large palmettes with scrolled stems: below is a zone of the "crescent ornament" peculiar to this style, and on the shoulder is a leaf-pattern. About 600-550 B. C. H. $9\frac{5}{16}$ in. Doell, xvii, 2, 3671; Cyprus, Pl. xlvii, fig. 41.

1727. Two-handled Vase with Spout and Cover, of a well-marked fabric which has been described as Rhodian, and is

usually found in the southeastern region of the Aegean. The elaborate key-fret, tangent-circles in brown paint on the pale clay, and the cover-knob shaped as a miniature vase like 1701, indicate descent from a geometrical fabric; but the form of the vase and the freely drawn olive-wreath on the shoulder, are marks of later date. About 600-500 B. C. H. $12\frac{1}{8}$ in. H, 092. Floor Case IX B

1728. Fantastic Vase, with the body modelled as a female head, in an archaic Greek style, probably Ionian or Insular. It is of red clay, with lustrous red slip. About 550-500 B. C. H. $5\frac{3}{4}$ in. Cyprus, fig. 13, p. 402.

1729

1724

1729. Corinthian Black-Figured Hydria of mature fabric and style. The reddish clay is covered with black glaze, except on a single panel in front, which is divided into two compartments. In the upper, two lions stand confronted; in the lower, Herakles wrestles with the Nemean Lion, while an eagle hovers in the background. Details are rendered by copious use of red paint and incised lines. The numerous inscriptions, very carelessly written, are in the Corinthian alphabet; but only the word Ηραχ(κ)λεες (Herakles) is recognizable. About 550-500 B. C. H. $13\frac{1}{2}$ in. Cyprus, p. 411, fig. 32. H, 1096.

HELLENIC AGE: "BLACK-FIGURED" AND "RED-FIGURED" FABRICS AND VASES WHOLLY COVERED WITH BLACK GLAZE

From the close of the sixth century onwards, all other fabrics of imported vases give place to those of Athenian manufacture, or

Floor Case IX B

at least produced under predominantly Athenian influence. The "black-figured" group, described below, marks the period of close intercourse which preceded the Persian Wars (p. xxxvi). The absence of the latest "black-figured" group, and the earliest or "severe" phases of the red-figured style is explained in the same way by the failure of the Cypriote revolt and the seclusion of the island until about 460. The one "fine red-figured" vase in the collection (1749) belongs very closely to the period of Athenian activity in the Levant, from 460 to 449, and should be compared with the "red-figured" vases from recent excavations at Naucratis in the Egyptian Delta, which are closely dated by the same political events. The late and inferior vases of small size, lamp-fillers, askoi, and small lekythoi, which are very abundant in the cemetery of Marion-Arsinoë near Poli, and are found in smaller numbers on most of the more important sites, represent in their turn the prosperous phil-Hellenism of Evagoras. After the collapse of his dynasty, and the restoration of Persian rule, Attic imports become rare once more; and before the island was freed by Alexander's victories, the Attic workshops had lost both skill and fame.

These vases are at present exhibited in the first three Wall-Cases of the Greek Vase Room, IX C, D, E.

### BLACK-FIGURED VASES: IONIC AND ATTIC

Wall Cases IX C,D,E

1730-4. Ionic Kylikes and Bowls in reddish clay with black glaze bands over-fired to red; the forms are heavier than the later kylikes which follow, and there is no figured decoration. Hs. $3\frac{1}{16}$ in.—$1\frac{3}{4}$ in. II, 1090, 1089, 1088 (1730, 1731-2, 1733-4).

1735-7. "Kleinmeister" Kylikes with slender stem and graceful profile: on the rim are minute figures in black on the red ground, as follows:— 1735, on one side a doe, on the other a man hurling a spear; 1736, on each side two boxers; 1737 (fragmentary), two runners. Hs. $3\frac{5}{8}$ in., $3\frac{1}{4}$ in., $1\frac{5}{8}$ in. Cyprus, p. 411, fig. 31 (1736). II. 1094-5 (1736).

1738. Attic Black-figured Kylix, painted with a pair of eyes on each side, between which are Dionysiac scenes; within the kylix is a satyr: fair work with white and red details. H. $3\frac{1}{8}$ in. II, 1007.

1739-40. Kylikes of common fifth century fabrics: 1739 a, b,

two examples each with a band of black-figured palmettes; 1740 entirely covered with black glaze. Hs. $3\frac{1}{8}$ in.—$2\frac{3}{4}$ in. II, 1093 (1739). Wall Cases IX C,D,E

1741-2. Skyphoi with black-figured paintings: 1741 has a Dionysiac scene on each side, between pairs of sphinxes: on 1742, on each side between a pair of palmettes, a youth stands opposite to a seated girl who plays the lyre. Hs. $5\frac{1}{16}$ in., $3\frac{13}{16}$ in. II, 1099 (1741).

1743-6. Lekythoi of common ovoid form and very careless draughtsmanship: the representations are as follows:—

1743, a female image, holding branches, stands between two kneeling warriors who hold torches. H. $6\frac{3}{16}$ in. II, 1105.

1744, nymph (?) between two satyrs. H. $5\frac{1}{4}$ in. II, 1102.

1745, three seated figures. H. $6\frac{1}{4}$ in.

1746, lekythos; a sphinx stands between a woman who holds a distaff, and a man holding a long torch; on the neck is a cock. Hs. $6\frac{1}{8}$ in.—$4\frac{1}{2}$ in. II, 1100.

1747-8. Black-figured Vases with white ground on the body. 1747, alabastron: a satyr pursuing two nymphs; 1748, tall lekythos, with palmette band. Hs. $6\frac{3}{16}$ in, $5\frac{9}{16}$ in. II, 1103-4 (1747).

ATTIC RED-FIGURED VASES

1749. Fragment of a large Vase showing the upper part of a man leaning on a stick, and the arm and hand of two other figures: fine style, about 450 B. C. H. $4\frac{3}{16}$ in.

1750-6. Other Vases of Poor Style: 1750, kylix: three youths conversing; 1751, amphora: a girl running, between foliage sprays; 1752, pelike: female head between palmettes; 1753-5, lekythoi: with female head (1753), palmette (1754), plain band (1755); 1756, lampfiller: rough scrolls on the shoulder. Hs. $6\frac{1}{2}$ in. $2\frac{1}{16}$ in.

1757. Fantastic Vase, with black glazed neck and handle like a lekythos, but the body is modelled like an almond in its shell, and left red. H. 4 in. II, 1101.

DECADENT STYLES OF THE FOURTH AND THIRD CENTURIES

1758-62. Vases with Black Glaze and Decoration in White and Red: two-handled cups with wreath of vine clusters

Wall Cases IX C,D,E

(1758-9) lekythos (1760), and handleless bottle (1761) with white network; lekythos (1762) with black network and red dots. Hs. $8\frac{1}{8}$ in.— $2\frac{1}{2}$ in. II, 1092 (1758).

1763-8. Vases with Black Glaze and Stamped Ornament. 1763, two-handled bowl; 1764 one-handled bowl; 1765-6, paterae; 1767, one-handled cup with heavy rim; 1768, lamp-filler. Only 1765-6 have the stamped ornaments; the rest are plain. H. $3\frac{1}{4}$ in.— 1 in.

1769-70. Vases with Black Glaze and Ribbed Bodies: 1769, tall oinochoë with high handle and slender body; 1770, amphora with red and white painted wreath on the shoulder. Hs. $10\frac{1}{16}$ in., $8\frac{1}{2}$ in. II, 1107 (1769).

1771. Bowl and Cover in late light ware, with olive wreath and stripes in black glaze. After 300 B. C. H. $3\frac{7}{16}$ in.

1772. Clay Bell with Clapper in coarse late fabric: not Cypriote but comparable with the bells of Painted White Ware 741-2 in Wall-Case 21. H. $2\frac{5}{8}$ in.

# THE COLLECTION OF INSCRIPTIONS

# THE COLLECTION OF INSCRIPTIONS

FIVE systems of writing met in the cities of Cyprus: a linear script derived from the Minoan picture-writing; the cuneiform script of Babylonia, represented by Sargon's monument at Kition, and by a few inscribed cylinders; the Phoenician alphabet; the Greek alphabet and its later Roman derivative; and a syllabic script peculiar to Cyprus itself.

The Cypriote examples of Minoan script are very rare, and are unrepresented in this Collection. In spite of general conformity with the better known varieties in Crete, they show a rather marked difference of style, the strokes being neither traced with a point as in Cretan script, nor yet simply impressed, as in cuneiform writing, but rather gashed or incised as if with a knife or other sharp-edged instrument. The same incisive handling is seen in the single characters inscribed on vases of Wheelmade Red Ware, 375–379, in Wall-Case 11. Some of these signs are identical in form with characters in the Cypriote syllabary, but the vases themselves are not certainly of Cypriote make. The signs on these vases were cut in the soft clay before firing; but the Cypriote-looking characters on the Cypro-Mycenaean vases, 434 in Wall-Case 12, and 438 in Floor-Case III, are incised afterwards in the hard surface of the finished vase. For these incised signs in detail, see the Appendix, Nos. 375 ff., 434, 438.

The Phoenician inscriptions in the Collection are for the most part of the lapidary forms, mature and completely simplified, which are characteristic of the fourth century; but some of the short ones painted on vases of earlier styles show more primitive forms which connect these letters with characters in the Minoan system. These support the view, now widely held, that the Phoenician alphabet has been selected and specialized from a more copious system of characters, to suit Semitic speech, with its great range of conso-

nants, and its peculiar system of vocalic inflection, which made it almost necessary to omit the vowels in writing, if the general drift of a sentence was to be apprehended at sight.

The Greek inscriptions in the Collection are also all of late date, and show few local peculiarities. The Greek alphabet indeed clearly took shape quite to the west of Cyprus, and without assistance from the Cypriote Greeks. It is probably another descendant of the Minoan, closely allied to the Phoenician, but specialized to suit Indo-European speech, with its simpler consonantal scheme and vowels all-important both in stem and in inflection.

The Cypriote syllabary needs fuller description. It consists of nearly sixty characters, each representing not simply a consonant, but a syllable, like ka. te, pi, lo, and so forth: in addition, there are separate signs for the five principal vowels, for ya and ye, and for the doubly-consonantal xe. But as a complete syllabary representing all vocalic values of all consonants (ba, pa, fa; be, pe, fe; and so on) would have been inconveniently large, a perilous economy made shift with the same sign for ta, da, and tha, for pa, ba, and pha, and for ka, ga, and kha, and similarly for other vocalic values of these groups of consonants: Aphrodite, for example, was written a. po. ro. ti. te, and Paphia pa. pi. a. Double consonants, and final consonants, which are numerous in Greek, had to be represented by two or more syllables; the name Stasikrates, for example, by sa. ta. si. ka. ra. te. se and the Greek *basileus*, "king," by pa. si. le. ve. o. se. When it is added that several of the commoner signs closely resemble one another; that the forms varied from city to city; that the Cypriote dialect had its own marked peculiarities of structure and pronunciation; that the inscriptions, though usually written from right to left, are sometimes from left to right, and sometimes alternately; and that the stone cutters were often careless and sometimes almost illiterate, the difficulties of decipherment are seen to be great, and the large proportion of uncertain readings is explained, if not excused.

But not all inscriptions in the Cypriote characters are capable of being read in Greek; and this is not solely due to careless cutting or spelling. Yet in no case do the non-Greek inscriptions seem to contain Semitic words. A very few, on the other hand, have already been shown, with much probability, to contain forms and phrases which suggest that a third language was in use in Cyprus in historic times. If this is so, it would be natural to suppose that it would be the pre-Hellenic and pre-Phoenician speech of the

aborigines, and that it might be related to the ancient languages of the Asiatic mainland north and west of Semitic-speaking Syria.

All the Cypriote characters are linear, composed of from two to six or more strokes, straight or slightly curved. They are clearly simplified from pictorial symbols; though it is seldom obvious what they represented originally. A few resemble Greek or Phoenician letters in form, and some in sound also. A few others recall Minoan signs, and some have been compared with cuneiform groups and with Hittite hieroglyphs. Some of these signs are found on objects of early date, like the Late Bronze Age vases 375 ff. 434, 438 already noted; one short inscription, on the engraved cylinder 4311, shows unusual and clearly immature varieties; and a few more, on vases of the seventh and six centuries, like 481 in Wall-Case 13 and the alabaster vase 1659 in Wall-Case 74, show the syllabary already fully developed. But most of the inscriptions, in this Collection as elsewhere, belong to the fifth and fourth centuries: a few may be even later than this, to judge from the style of the objects on which they are cut. But the use of the Greek alphabet spread rapidly after the annexation of Cyprus to Egypt, and seems to have superseded the syllabary except perhaps for sacred uses at a few great sanctuaries.

The rarity of inscriptions in the Cypriote syllabary in the earlier periods, and their sudden frequency later, is not easy to explain. The nearest analogy is offered by the Lydian script, which becomes common in the same way about the end of the fifth century. Two circumstances, however, may be noted. Our evidence, apart from a few vases, coins, and gems, is confined to inscriptions on stone; but the forms of both the Cypriote and the Lydian characters suggest that they were developed among carvers on wood; and the date at which both scripts were first commonly transferred to stone coincides with a marked reaction against Greek aggression in many Persian provinces. It is therefore not unlikely that local ambition may have adopted now, for public monuments, a symbol of nationalism hitherto mainly used for private and ephemeral records.

## PHOENICIAN INSCRIPTIONS

Most of these seem to be derived from a single site, a small sanctuary of the Phoenician deity Eshmun-Melqarth which occupies the low hill called Batsalos among the salt lagoons southeast of ancient Kition. Subsequent excavation on this site in 1894 revealed the foundations of a small building, probably the shrine

of the god, standing in a walled courtyard, and yielded another fragment of an inscribed bowl like 1847 66, now in the Ashmolean Museum at Oxford, a terracotta horse in snowman-technique, a fragmentary moulded figure in Hellenistic style, and some pieces of Attic red-figured pottery, now in the Cyprus Museum (C.M.C. 5590–8). But the earlier excavations, and subsequent search for building stone, had removed or disturbed everything else.

The inscriptions are all dedicatory: most of them are cut on the rim of bowls of white or bluish marble, probably Syrian: 1844, 1867 are on squared blocks of similar marble, probably the pedestals of the votive offerings to which they refer.

Wall Case I

1801. DEDICATION OF TWO OFFERINGS, on a block of white marble. "In the year . . . of King Pumi-yathon, King of Kition and Idalion, son of Melek-yathon, king of Kition and Idalion, these two offerings, which Abd-elim, son of Ebed-melqarth, son of Ebed-reshef, gave and dedicated to his lord Eshmun-melqarth." Melek-yathon was king from 392 to 362 B. C.; Pumi-yathon from 362 to 312 B. C. H. 5 in. W. 9 in. Cyprus, ix, 2. Corpus Inscriptionum Semiticarum, I, pp. 44–6, No. 14. III, cxxii, 1.

1802. DEDICATION OF AN OFFERING: on a block of white marble, nearly cubical: "Hanan-baal gave . . . which he vowed on behalf of his son." H. 3 in. W. 3 in. Cyprus, ix, 4. C. I. S., 15. III, cxxii, 2.

1803 24. DEDICATIONS ON MARBLE BOWLS, very fragmentary, but sufficient to restore the whole formula, which was as follows: "On the nineteenth day of the month . . . in the year IV of the King Melek-yathon (1806–8), King of Kition and Idalion (1805), Ebed-melqarth (1810) son of Ebed-adoni (1804) vowed an image (1815) or this gift (1822) which he gave to his Lord (1816) Eshmun-melqarth. May he bless (1813–14)."

Not all the bowls bore the full formula: 1804, for example, reads . . . "son of Ebed-adoni to his Lord Eshmun-melqarth . . ." Others added a description of the donor (1809). . . . "Reshef-yathon, interpreter of thrones. to. . . ." Cyprus, ix, x, xi, xii. C. I. S., 16–36. II, cxli, 1051. III, cxxii, 3–10; cxxiii, 11–20.

Other inscriptions, on vases of alabaster and clay, are owner's marks or memoranda, or very brief formulae of dedication.

1825. Alabaster Vase of unusually large size. The neck seems to have been cut away, and the lid which is preserved with it does not belong to the body for certain. It is inscribed with the numeral "100," and a word of uncertain meaning, which recurs on 1829. H. $10\frac{3}{4}$ in. Cyprus, xii, 25. II, 1048; III, cxxiii, 22. Wall Case 1

1826–30. Amphorai of unpainted pottery, such as were commonly used for storing wine and oil, and are often found in tombs. The forms vary, and may be dated approximately.

1826, of the seventh or sixth century, is inscribed "My Lord." The bell-cover preserved with it probably does not belong to it. H. 1 ft. $10\frac{1}{4}$ in. Cyprus, ix, 7. III, cxxiii, 26.

1827, of the sixth or fifth century, inscribed "The Lord of Weight gave : he heard me." H. 1 ft. $10\frac{5}{8}$ in. Cyprus, x, 8. II, 1049; III, cxxiii, 25.

1828, of the fourth century, inscribed "My Lord; my olive." H. 2 ft. 3 in. Cyprus, xii, 29. III, cxxiii, 27. Wall Case 2

The two inscribed jars which follow are no longer recognizable with certainty 1829, of the fourth century, inscribed "100" as on 1825. III, cxxiii, 28.

1830, fragmentary with a long inscription, text quite illegible. III, cxxiii (text).

For other objects with Phoenician inscriptions, see 479, 480 (Wall-Case 13), 775 (Centre-Case VIII), and the comments thereon in the Appendix.

### CYPRIOTE INSCRIPTIONS

For convenience of reference, these inscriptions are here arranged in the geographical order in which they stand in Deecke's account of them in Collitz, *Sammlung der Griechischen Dialekt-Inschriften* I (Göttingen, 1884). The large series, ascribed to the site at Golgoi, however, has been reserved till last, and rearranged so as to bring objects of similar purpose or style into relation with one another. It must be remembered, however, that the evidence for the place of discovery is of the same quality for inscriptions as for all other classes of objects in the Collection, except where the locality is clearly indicated in the inscription itself.

The full text of every inscription, so far as it can be deciphered, is given in the Appendix; but only those are described in detail here which are either translatable with certainty, or otherwise note-

worthy by reason of their material or style. In the absence of other indication all may be assumed to be of limestone; and unless otherwise described, to be on plain rectangular blocks devoid of ornament, probably the bases of statues, or other votive offerings.

### INSCRIPTIONS FROM KHYTROI

Wall Case 2

1831-42. STONE BOXES DEDICATED TO THE LADY OF PAPHOS, of the same form as 1662-6 in the Collection of Stone Objects. These are fragmentary: some of them have been exposed to fire; they may have been used as incense-burners.

1831 is nearly perfect, and has a complete inscription in three lines, as follows:—"I am (the gift) of Prototimos, the priest of the Paphian; and he offered me to the Paphian Aphrodite." H. 3 in. L. $6\frac{1}{2}$ in. III, cxxiv, 1.

1832 is fragmentary and the inscription is broken, but the sense can be restored, as follows: "I belong to the Paphian; and Onasithemis dedicated me." H. 3 in. III, cxxiv, 4.

1833, also fragmentary, is clearly the gift of the same person as 1832; though only two syllables of his name are preserved. L. $3\frac{1}{2}$ in. III, cxxiv, 8.

1834-42 preserve only fragments of the same formula: "I belong to the Paphian." 1837, 1842 are not on stone, but on broken vessels of clay. III, cxxiv, 2-3, 5-7, 9-11; cxxv, 1.

### INSCRIPTIONS FROM KOUKLIA (OLD PAPHOS)

1843. STATUETTE DEDICATED TO THE GOD WITH TWO RIGHT HANDS. The inscription on the upper side of the limestone base (on which only the feet of the figure remain) is in three lines: "Hekotos set (me) up to the God of the Two Right Hands, in good fortune."

The title of the deity is unusual. Probably it is suggested by some well-known statue of the type discussed in relation to 1092-1100 in which the two common ways of representing a Sun- or Thunder-God, as archer or as club-man, were combined in the same figure, and gave the impression of a deity who fought for his worshippers with both hands and both weapons at once. The name of the dedicator also is unusual; it may be intended for Hekatos. L. $8\frac{1}{2}$ in. W. 7 in. Cyprus, p. 207. III, cxxv, 4.

1844. STATUE BASE with a large socket in the middle. The inscription is on the upper side in three lines, "Gillikas the

son of Timodoros consecrated. . . ." The formula is incomplete, and the end uncertain. The names Gillikas and Timodoros are found in other Cypriote inscriptions. L. $8\frac{1}{2}$ in. W. 10 in. III, cxxv, 6. Wall Case 2

INSCRIPTIONS FROM THE NEIGHBOURHOOD OF KURION

1845. Statuette dedicated to the God of the Wine-Press, in the same style and dress as 1358 in Centre-Case B. The inscription is on the front of the base and is incomplete. Said to be from the sanctuary of Apollo Hylates; but the epithet "Lenaios" is given elsewhere (at Athens, for example) to the wine-god Dionysos, and its occurrence here, on a figure said to be from a sanctuary of Apollo, raises doubt as to the accuracy of the record. H. 1 ft. $4\frac{3}{4}$ in. I, lxxxv, 564; III, cxxvii, 5.

1846. Male Votary in the same Oriental dress as 1231, 1350 in the Collection of Sculpture, and 2299 2301 in that of Terracottas; but on the smaller scale of this figure, the details are not so clear. The inscription is cut on the front of the base, below the feet of the figure, and seems to have lost the first and last of its characters. It is therefore not to be read with certainty; but it appears to contain two personal names: Meister suggests "Philippa, wife (or daughter) of Diandros"; the votary, however, is certainly male. Said to be from the sanctuary of Apollo Hylates. H. $13\frac{1}{4}$ in.
I, lxxxv, 562; III, cxxvii, 6.

1847–9. Temple-Boys like 1204–22 in the Collection of Sculpture. The inscription runs round the shallow base on which the crouching figure is placed, and is much worn in every case; but on 1847 the formula "dedicated this to Apollo" is legible, and on 1848 the phrase "this to Apollo the God," in a long sentence, the rest of which is not intelligible: on 1849 only a single character remains.
The style of the three figures varies in detail. The drapery of 1847 has fine cross-tooling, to render the "crinkled" texture which is found on many statuettes of the fifth and fourth centuries B. C. The head of 1848 is separate and does not belong to the body for certain. The drapery of 1848 is rendered in shallow wavy folds, cut with a knife; while 1849 has only a few stiff parallel grooves. Both are certainly later than 1847, and may be Hellenistic or even later so far as their style

is concerned; but the head of 1848 may be as early as the fourth century.

All three figures are said to have been found at the sanctuary of Apollo Hylates, like others of the same type in the Collection. But the same type occurs also at Voni, Khytroi, Tamassos, and in other sanctuaries; so that the attribution is not conclusive. H. $5\frac{1}{2}$ in. — $4\frac{1}{4}$ in. III, cxxvii, 8, 2–4, 7.

Wall Cases 2, 3, 4

1850. Statue-Base, with dedication on the front, in four lines, of which the first and last are much damaged, "Aristo(gonos), son of Onasias, having made a vow on behalf of his child, dedicated (me) to Perseutes, in good fortune." The name of the dedicator is not clear; it may be Aristokhon or Ariston. The name Perseutes seems to be the name of a deity, as in two Greek inscriptions from Kurion (Cyprus, p. 425. Nos. 30, 31). L. 1 ft. $2\frac{1}{2}$ in. W. $8\frac{1}{4}$ in. III, cxxvi, 4.

1851. Dedication to Apollo(?) in three incomplete lines, on a fragment of limestone. W. $14\frac{1}{2}$ in. III, cxxvi, 2.

1852. Statue-Base, with a very rudely cut inscription containing the personal name Tisandros. Said to have been found in the "treasure-chambers" at Kurion. L. 11 in. III, cxxvi, 3.

### Inscriptions from Larnaca, Pyla, and other localities

The inscribed objects "from Golgoi" (which follow next in Deecke's list) are described below (1857). The tile 1853 is assigned to Kurion by Cesnola (Cyprus, vi, 33) but to Kition (Larnaca) by the Atlas and the Handbook. The fragmentary bowl 1854 from Pyla may perhaps be from Lang's excavation, like 1240 in the Collection of Sculpture.

1853. Clay Tile, rectangular and slightly concave, inscribed with a finger, while the clay was soft, with two characters which probably represented the maker's or owner's name. L. 1 ft. $5\frac{1}{2}$ in. W. $12\frac{3}{4}$ in. II, cxlii, 1058; III, cxli, 5.

1854. Part of a Large Stone Bowl, like 1380 in Floor-Case G and 1863–4 in the Collection of Inscriptions; said to be from Pyla, like 1240 ff. The inscription, "Timokretes dedicated to (Apollo) Magirios" runs in a single line round the vessel a little below the rim; but there are other signs written obliquely to the right and lower down, which may be the far end of the same line returning round the bowl. The name Magirios is known as a title of Apollo from a dedicated altar found by

Lang at Pyla (Schmidt, Idalion, p. 66; Deecke, 120); it is probably one of the numerous attempts to explain to Greek ears the Phoenician title Melqarth; see p. 127 above. H. 8 in. III, cxxxix, 1. Wall Cases 2, 3, 4

1855. Clay Lamp in the form of one of the votive bowls which are common in Cypriote sanctuaries (1380 in Floor-Case G and 1854 above). Behind the bowl rises a high vertical handle perforated at the top and modelled in the grotesque figure of the Egyptian deity Bes, who stands as if to receive drink-offerings placed in the bowl. The bowl has been adapted to serve as a lamp by the addition of a nozzle for two wicks, of the same fourth-century type as 2696–2705 in the Collection of Lamps. There is, however, no reason to suppose that the lamp is necessarily as late as this; the figure of Bes looks like Orientalizing work of the sixth century. The clay is reddish, and details are added in black and red paint. On the rim of the bowl is the name of the owner or dedicator, "Philotimos," impressed in the soft clay, before firing. Said to have been found in the Karpass promontory. H. $9\frac{1}{4}$ in. II, 1058; III, cxl, 14.

1856. Palette or Whetstone, a rectangular plaque of fine hard reddish sandstone, bevelled on one side, and with two polished grooves on the other. The inscription runs in several lines along the bevelled side, but only a few signs are now legible at one corner; they yield no sense as yet. L. $4\frac{5}{8}$ in. W. $2\frac{3}{4}$ in. III, cxxxix, 3.

### INSCRIPTIONS FROM GOLGOI NEAR ATHIENOU

Though most of these inscriptions repeat formulae appropriate to one and the same sanctuary of Apollo, others make mention of other deities; and others do not seem at first sight to belong to a sanctuary at all; for instance, 1857 is certainly a tombstone, and 1807 seems to be the boundary stone of a burial place or other plot of land.

1857. Tombstone of Aristokrates, of which only the long pediment is preserved. In the middle stand two mourning women with upraised hands. On either side a lion faces inward, crouching on its fore feet. Then in the outer angles at each end stands a young man, on a slightly lower level. The inscription runs in one line along the cornice below the lions: the characters are roughly cut, but clear except where Wall Case 3

Wall Case 3

they have suffered from exposure. "I am Aristokretes, and my brothers set me up in memory of the good deeds which I ever well did anywhere." Probably the pediment crowned a niche or portal of the usual form containing a figure of the deceased, who spoke thus in his proper person. L. 4 ft. H. 13½ in. I, lxxxv, 563; III, cxxxvii, 1-5.

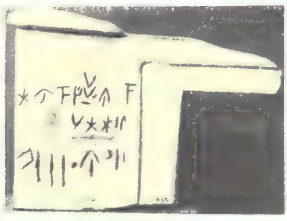
1858. Votive Footstool or Step of a Throne, probably part of the same monument as 1373. On the vertical face is a chimaera carved in low relief within a panel between two rosettes, with details in red paint. The style is too rough to permit a precise dating; but the treatment of the chimaera suggests the latter part of the sixth century. On the smooth upper surface of the step is the inscription, cut in eleven lines, the first of which is nearest to the edge of the step. Each character occupies a separate compartment of a rectangular framework of crossed lines, roughly scratched on the stone; and there are traces of another such diagram adjoining it to the left; probably the remains of an older inscription of the same kind. The only translation hitherto is that of the late Dr. Meister, as follows:—"I, Gilozama, wife of Philles, and his wedded spouse, bare" —the name of the child is illegible— "my father and my mother are alive and well; I card wool; I make therewith quickly cloth with all skill; I decorate and embroider sewn leatherwork." If this interpretation, which is not without difficulties, be accepted, the embroideress is placing herself and her art under the protection of the deity. L. 2 ft. 4½ in. B. 11½ in. Cyprus, p. 159.
I, lxxxv, 560; III, cxxxiv, 2.

1859. Miniature Altar with a much damaged cornice above, and two panels carved in low relief. Only the right-hand half of the stone is preserved. In the upper panel is a banquet-scene like those on the tombstones 1382–5 in the Collection of Sculpture; a bearded man in pointed cap reclines on a couch, and seems to grasp the hand of another person with his left. Above his head is the inscription in two lines, of which the upper is almost wholly broken away: all that can be read is the name of the dedicator "Antiphamon, son of Daophas" or Daophantos. In the lower panel a young man stands in the middle, turning towards a large dog, which sits tethered to a post. The style of the man in the upper panel resembles that

of the figures in the Banquet-scene 1020 and may be of the sixth or late seventh century. H. $9\frac{3}{8}$ in. Cyprus, pl. xlviii; I, xxvii, 89; III, cxxviii, 2.

1860. Miniature Altar, with the usual hollowed top, and reliefs on the front and on one side. In front two worshippers advance to the right; both are bearded. The first wears a short tunic, and leads a ram by its horn; the second, who wears a longer tunic with over-cloak, and a pointed cap, holds an upright object which may be a bough of a tree. Below, on the smooth plinth, is the inscription, in one line of quite clear characters, which have been read from left to right as follows:—"I, Pantilos, bring this into the sanctuary." In the side-panel is a banquet scene like that on 1859: a bearded man reclines on a couch and holds a smaller figure seated on his knee. Below are a dog and a lamb, very roughly cut. H. 9 in. III, cxxxi, 3.

1861. Handle of a Ladle or Fire-Shovel of limestone, like 1689–90 in Wall-Case 75, ending in a ram's head which looks like fourth-century work. On the side is the dedicatory inscription in worn and faint characters, "Heros (Eros?) dedicated it to Apollo." L. 9 in. III, cxxvii, 1.



1862

1862. Foot of a Stone Chest or Trough, like 1662–5 in Wall-Case 75, but larger, and intended (to judge from the inscription) to receive drink-offerings at a sanctuary. The inscription is on the front of the foot deeply cut in three irregular lines, as follows: "Zeus' portion of wine is three measures." H. 5 in. III, cxxxix, 5.

1863–4. Parts of Stone Bowls of the same type as 1380 in Floor-Case G, compare also 1854, and the colossal bowl from the acropolis of Amathus, now in the Louvre. Such bowls were

used for ritual washings, like the "laver" in the court of Solomon's Temple.

1863 only shows the lower part of the side, and a kind of foot on which is carved in relief a dolphin, and above it a coiled snake. In front of the snake's head is the inscription, in five lines, which seem to run from left to right, though the characters face the other way. The surface is damaged in parts, but most of the characters are clear; the sense, however, has not been made out. H. $13\frac{3}{4}$ in. W. 12 in. Cyprus, p. 144. Doell xi, 7, 775 (1863). I, lxxxv, 561; III, cxxxii, 2.

1864 is a smaller fragment of a similar bowl: the inscription is fragmentary, roughly cut, and unintelligible. L. $7\frac{1}{4}$ in. III, cxxxviii, 3.

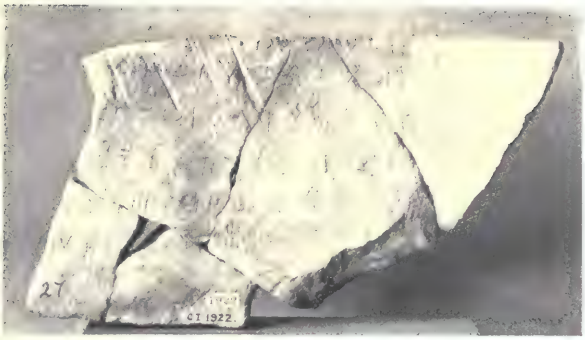
Wall Case 4

1865. Foot of a Vase, with a narrow stem broken away in the middle of its upper side. The inscription runs round the upper surface; a mere graffito, imperfect and unintelligible. D. $6\frac{7}{8}$ in. III, cxxxix, 6.

1866. Chest or Trough, like 1662-5 in Wall-Case 75, but without ornament, and incompletely hollowed out between the feet. The inscription is on the smooth upper member of the front. It records a dedication by Timos or Timo, son or daughter of Antiphatos, to the Paphian Goddess, and seems intended to be metrical, but presents some difficulties in detail. Though said to have been found at Golgoi, it resembles the incense-boxes 1831-42, which are characteristic of the sanctuary of the Paphian Goddess at Khytroi. H. $11\frac{1}{4}$ in. W. $11\frac{1}{2}$ in. I, xxvii, 85; III, cxxix, 1.

1867. Fragment of a Chest or Trough, like 1866; in similar characters and workmanship, but said to be from Golgoi. The inscription is fragmentary, and only the word "to the goddess" can be read with any certainty. W. $2\frac{1}{4}$ in. III, cxxv, 2.

1868. Temple-Record apparently of payments or contributions by a number of persons; written in finely incised characters on both sides of a thin slab of limestone, in such a way that the top line on one side continues after the last line of the other when the slab is turned over. This shows that the slab was not meant to be set up like a votive tablet or a tombstone, but to be stored for reference in the same way as inscribed clay tablets of Babylonian or Minoan fashion. It is also note-




1868. Top

1868 Bottom

Wall Case 4

worthy that the numerals in this inscription are the same as those on the clay tablets in the Palace Archives of Knossos; namely, a vertical line for each unit, a horizontal line for each ten, and a circle for a hundred. The unit of reckoning seems to have been the stater, the Greek equivalent of the Phoenician and Jewish shekel, representing rather less than half an ounce of silver. If the interpretation of the last words of the formula is correct, the payments were for some kind of personal enfranchisement, perhaps of Temple-Boys or other servants of the shrine, or slaves of private persons. H. $4\frac{1}{2}$ in. W. $7\frac{1}{2}$ in. III, cxxxvi, 2,3.

The votive reliefs which follow are all in similar style and workmanship, and all but 1869 are in the same fine-grained variety of limestone. The subjects represented, various as they are, supplement each other, and illustrate all essential aspects of Cypriote ritual and worship.

1869. Votive Relief, showing a seated deity holding sceptre and thunderbolt. Though the relief is said to be from Golgoi, the intention is clearly to represent the Olympian Zeus. Before him to the right stands a male votary, playing the lyre, and behind the high-backed throne a smaller votary, probably the son of the dedicator. Over the small figure, in the background, hovers a chariot drawn by winged horses; the car is hollowed out as if to form a socket for a separate figure to represent the driver. The style, though rough, is not without dignity, and the free use of red paint suggests that the work is not much later than the fourth century. On the broad convex base below the group is the inscription in four lines, each containing a hexameter verse. The reading and interpretation present many difficulties, but the general sense is as follows:

> "All hail!
> "Eat, Lord, and drink. It is a great saying; never covet, apart from the immortal gods, all things desirable unrestrainedly. For in no wise couldst thou withstand God, O man, but the mighty hand is God's, to direct all things that men have in mind.
> "All hail!"

The phrases of salutation stand outside the verses, and are addressed to the reader; so also is the greater part of the text.

Such admonitions are often substituted for prayer in Greek religious formulae, and illustrate the profound Greek sense of the personal responsibility of man for the consequences of his own conduct. The gods are guardians of a principle of right which they cannot alter, though it is theirs to vindicate it in any way they please. H. 12½in. L. 1 ft. 4 in. Cyprus, pl. xlviii. Doell xi, 3, 764. I, lxxxv, 559; III, cxxx, 3.

1870. Votive Relief, on a rectangular slab with two holes for suspension at the upper edge. The whole surface is occupied by an elaborate scene of worship, carved in very low relief. In the upper right-hand corner the deity sits with an altar before him, resting his left hand on a lyre by his side, and holding out a libation-bowl in his right to receive a drink-offering from his worshippers. Towards him a file of worshippers advance from the left; first a man and his wife with an infant in arms; then a boy carrying a wine-jug, and a smaller child; then at a little distance and lower down the hill, two full-grown men. Then following them on a lower level still, and occupying the left-hand bottom corner of the slab, comes a dancing chorus of three young men in short tunics, and two women. They dance towards the left, but one of the women looks back to return the salute of one of the five banqueters, who fill the right-hand corner below the deity. They sit in a semicircle face to face with a flute-player; and on the ground before them is a large jar of wine, within which an amphora is painted in red, with no relief at all. There are other red details on the clothing and elsewhere, as is usual in this style of work. Rough as it is in execution, the vigour and freedom of the work assign it to a period not much later than the fourth century. In the midst of the banquet-scene is the inscription, of only two characters; its meaning is not clear. H. 12½ in. W. 1 ft. 6¾ in. Cyprus, p. 149. Doell xi, 5, 766. I, lxxxv, 553; III, cxxxiii, 2. Wall Case 5

1871. Votive Relief, showing a group of four persons, both men and women with one or more children in front, standing in adoration before a deity, of larger size, who sits on a throne and holds a sceptre. In front of him is an altar, on which is a round object, representing fruit or a cake. In the background is a spreading tree. The work is poor and much decayed, and the style is Hellenistic. The inscription runs in two lines along the lower edge of the slab as follows: Ὀνασι-

Wall Case 5

timos dedicated this pleasant thing for the sanctuary to the god Apollo for a vow, in the holy place, in good fortune." H. $7\frac{3}{8}$ in. W. 11 in. Doell xi, 1. 765.

I, lxxxv, 558; III, cxxx, 1.

1872. Votive Relief, showing two votaries advancing to the right, with offerings in their hands, towards a seated figure, probably a deity, on a throne; in front is a low altar, and below the foremost votary two lines of inscription, broken at both ends, and illegible. The style seems to be of the fourth or third century. H. $7\frac{3}{8}$ in.

I, lxxxv, 557; III, cxxviii, 1.

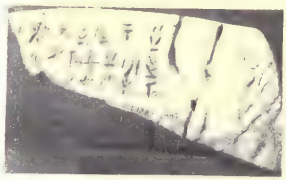
Wall Case 6

1873. Votive Relief, showing in the upper part a deity seated facing to the left; before him is an altar. Below is a scene of rescue from peril in quarrying or mining. A bearded man in short tunic advances to seize by both hands another man similarly clothed, who stands in front of the vertical face of a large mass of rock or earth. Between the two men a pickaxe lies on the ground. In the background above the rock is the inscription, in three lines, as follows: — "Diithemis dedicated to the god Apollo, in good fortune." H. $7\frac{3}{4}$ in. L. 12 in. Cyprus, pl. XLVIII. Doell xi, 2, 767.

I, lxxxv, 556; III, cxxxiii, 1.

Wall Case 4

1874. Votive Relief, of which only the top right-hand corner is preserved. It shows a seated deity facing to the left, as on 1873, and in front of him the inscription, in three lines, nearly complete, as follows: — "Onasioros dedicated to the god Apollo in (good fortune)!" L. $6\frac{1}{2}$ in.



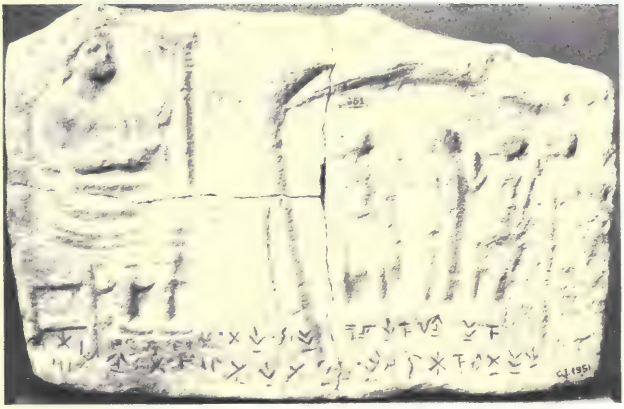
1874

III, cxxxiv, 1.

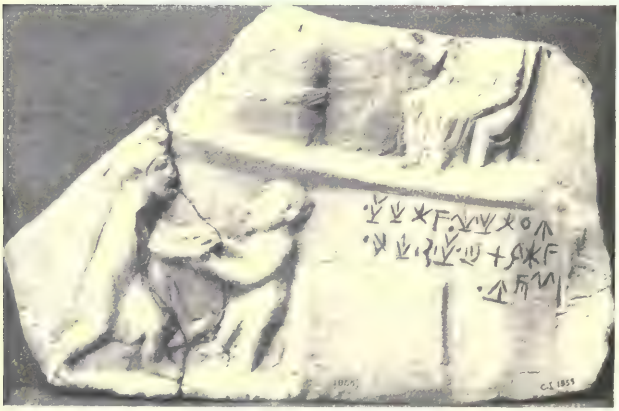
1875. Votive Relief, fragmentary, showing the upper part of three men who move in procession to the left, in fairly good work of the fourth or third century. Over their heads is the inscription, in two lines broken at each end and now outlined with paint; though fairly clear, it has not been translated. H. $7\frac{1}{2}$ in. W. $4\frac{1}{4}$ in.

III, cxxviii, 1.

1876. Votive Relief, fragmentary, showing part of a boat with two sailors in rough Hellenistic work. Above, in the back-



1871



1873

ground, are parts of two lines of characters, too ill-arranged and incomplete for translation. H. $4\frac{1}{2}$ in. W. $2\frac{1}{4}$ in. III, cxxx, 2.

Wall Case 5

1877. Fragment of a Relief, showing only the hind legs of two running horses. In the background is the inscription in two lines, of which only the ends are preserved. H. $6\frac{1}{2}$ in. W. 8 in. III, cxviii, 3.

1878. Votive Relief, on a rough block of limestone, showing two altars very rudely outlined, almost without relief, and above them the inscription, "Eudamodotes dedicated to the god, in good fortune" in rude and damaged characters. Below is another line, quite unintelligible. L. $12\frac{1}{2}$ in. III, cxxxv, 4.

1879. Votive Relief, showing a woman standing, and by her side a nude child. The work is coarse, probably of the fourth century, with details in red paint. The inscription is cut on the background of the relief and is too much damaged to be read with certainty. H. 8 in. W. 4 in. Doell xi, 4, 768. III, cxxv, 3.

1880. Helmeted Head of a Male Votary, like 1001-3 in the Collection of Sculpture, and probably of the sixth or seventh century. On the pointed cap is the inscription "the vow of Naos," in large characters, carelessly cut, and evidently no part of the original design. H. $4\frac{1}{2}$ in. III, cxxxi, 1, 2.

1881–2. Votive Ears, of limestone, like 1682 in Wall-Case 75, but coloured red; probably of the fourth or third century. The inscriptions are cut on the lobe of the ear. 1881 is not easy to read, but perhaps gives the name of the dedicator. H. $2\frac{1}{4}$ in. II, cxlii, 1056, III, cxl, 13.

1882 is inscribed with four characters, which have been read, "I am from the earless man." H. $2\frac{5}{8}$ in. I, cxxix, 933; II, cxlii, 1055 (wrongly described as being of clay); III, cxl, 15.

1883. Part of a Votive Stele With Volutes like 1415–20, with a fragmentary inscription on the broad surface of one of the volutes. Said to be from Golgoi. H. $4\frac{3}{4}$ in. W. 2 in. III, cxxvi, 1.

Wall Case 6

1884. Disc of Red Polished Ware like that of the Early Bronze Age, roughly trimmed to shape and grooved at the edge; it may have been a loom-weight, or a net-sinker, or other extem-

porized implement; or perhaps a counter from a game. On the red surface is the inscription "Of Phantasios" in unusually archaic characters with the numeral ||||. D. $1\frac{3}{4}$ in.
II, cxlii, 1057, III, cxl, 5.

1885. Disc of Limestone of uncertain use, engraved on one of the flat faces with three circles set in a triangle, perhaps a numeral, and on the edge with one uncertain sign. W. $2\frac{3}{8}$ in.
III, cxxxix, 2.

1886. Marble Base for a Statuette, with an inscription running round three sides, in small characters, partly defaced; only the last words are legible: — "(they) dedicated me to Apollo." H. $1\frac{1}{2}$ in. W. $2\frac{7}{8}$ in. III, cxxvii, 9 11. Wall Case 4

1887. Base of a Statue, life-size, with the first two toes of the left foot preserved. On the front is the inscription, in two lines, broken away at both ends; the parts which remain record the dedication of "this statue", "in the third year", and perhaps part of the name of the deity (Apollo or Aphrodite); the name of the dedicator is quite gone. L. $8\frac{1}{2}$ in. III, cxxxii, 1.

1888. Base of a Statuette, with a deep rectangular socket. The inscription, which runs round the upper margin, seems to be complete, but is not fully intelligible. Someone's maternal grandfather dedicates to a deity who seems to have the title "Mykhoia:" compare Aphrodite "Mykerodis," in 1907 below. H. $4\frac{1}{4}$ in. III, cxxv, 5.

1889–96. Statue-Bases and Wall-Blocks, all roughly hewn, more or less damaged, and inscribed as follows: — Wall Cases 4, 5, 6

1889, in two lines "Stasidamos am I"; the statue speaks for itself. L. $10\frac{1}{2}$ in. III, cxxxv, 1.

1890 contains the name Diaithemis. L. 10 in. III, cxxxv, 2.

1891 contains the name Menodoros. L. 8 in. III, cxxxv, 3.

1892, perhaps a proper name. L. $9\frac{1}{4}$ in. III, cxxxvi, 1.

1893 dedicated "to the god, Apollo." L. 5 in. III, cxxxviii, 1.

1894, a mere graffito, unintelligible. L. $11\frac{3}{4}$ in. III, cxxxviii, 2.

1895, too roughly worn to be read. L. $7\frac{1}{2}$ in. III, cxxxviii, 4.

1896, unintelligible, though apparently complete. L. 11 in.
III, cxxxix, 4.

Wall Cases 4, 5, 6

### INSCRIPTIONS IN BOTH CYPRIOTE AND GREEK CHARACTERS

Occasionally inscriptions are duplicated in Cypriote and in Greek characters, or are written partly in the one, partly in the other.

1897. LANDMARK OR BOUNDARY-STONE, a rectangular block of limestone inscribed with (1) the names of Timodoros and Drimokia, who are commemorated also on 1919; together with (2) what seems to be a record of a purchase by Drimokia, and (3) some obscure symbols, which may perhaps record the price paid. Four Cypriote signs to the left of the Greek inscription seem to be independent of it. L. 2 ft. $4\frac{1}{2}$ in. Cyprus, No. 19. III, cxxix, 2.

1898. BILINGUAL INSCRIPTION on a plain block of limestone; in Greek the one word "of Themias"; and near it three lines of Cypriote characters which have not been read with certainty. H. $7\frac{1}{2}$ in. L. 1 ft. 8 in. III, cxxix, 3.

One object must be added here, because it has been formerly described as bearing an "inscription"; there is, however, little doubt that only an ornament is intended.

1899. CLAY FIGURE OF A FEMALE VOTARY, in the moulded Oriental style, of the seventh or early sixth century, with high head-dress and long tresses of hair on the shoulders. At the throat are three incised lines, probably intended as the pendant of a necklace, but forming also the Cypriote character for *ti*. It is said to be from Soloi, and resembles clay figures from a sanctuary in that district, now in the Cyprus Museum. H. $2\frac{1}{2}$ in. III, cxli, Suppl. 2.

### GREEK INSCRIPTIONS

The Greek Inscriptions in the Collection include three principal classes: (1) public documents, (2) dedications in sanctuaries, (3) epitaphs.

The first class, which is also commonly found in sanctuaries, may conveniently include all those dedications which record the career or titles of an official, or a public benefactor.

Wall Case 6

1900. BASE OF A STATUE OF ARSINOE PHILADELPHOS; in grey marble, well worked and neatly cut. It is dedicated by "Aristokles, son of Aristokles, of Alexandria, to Arsinoë Philadelphos Naias," sister and consort of Ptolemy II of Egypt, who received divine honours both separately and with

her brother. The city of Marion in Cyprus was refounded and renamed in her honour. She died in 271 B. C. H. 8 in. L. 2 ft. $2\frac{1}{2}$ in. Cyprus, No. 9. III, cxlvi, 5.

1901. Base of a Statue of Ptolemy Philopator; in soft Egyptian limestone; dedicated by Teos, son of Horus, warder of the district of Ammonieion in Egypt, on behalf of Ptolemy IV Philopator, and his consort Arsinoë III. This kind of vicarious dedication was a common form of compliment in Hellenistic times. Ptolemy IV reigned from 221 to 204 B. C. This inscription does not belong to Cyprus, but was bought in Thebes in Upper Egypt before 1886. H. $5\frac{3}{4}$ in. W. 8 in. It is not published in the Atlas. Wall Cases 5, 6

1902. Statue-Base of Limestone, hollowed above for a socket: dedicated by the people of Meloucha, "in good fortune"; probably on the realization of some wish or vow. The block is said to have been found at the modern village of Melousha, which may therefore have retained its ancient name. L. 1 ft. $11\frac{1}{2}$ in. Cyprus, No. 22. III, cxlii, 2.

1903. Decree Regulating Sacrifices and Offerings; on a slab of blue marble, complete to the right edge, but broken to the left, and above and below. It records rules for admission to certain sacrifices (apparently in consideration of some gift from a guild of young men, *epheboi*), and provides for the purchase of silver cups for the use of the Goddess. Though the latter is not named, she may be the Paphian Lady of Khytroi, since the stone is said to have been found at Kythrea. The date is given approximately by the Roman Imperial formula at the end, and is in the first or second century A. D. The name of the Roman Proconsul is partly broken away, but seems to have been Quintus Sergius; not therefore the Sergius Paulus who was Proconsul at the time of St. Paul's visit whose first name seems to have been Lucius. L. $8\frac{1}{4}$ in. H. 4 in. Cyprus, No. 11. III, cxliv, 1.

1904. Statue-Base, of grey marble, dedicated by the "Senate and People of Kurion in honour of Quintus Caelius Honoratus, Prefect for the distribution of corn, Praetorian Legate first in Sicily, then in Pontus and Bithynia, and now Proconsul of Cyprus; through their Curator, Dionysios, son of Tryphon; on the archonship of Krates." The list of offices held by the governor is a good example of a "senatorial" career under the

earlier emperors. The record of the local magistrates who were charged with the execution of the decree gives a glimpse of the daily administration of a Cypriote city under these late conditions, and would serve to date the monument, if we had the full list of them. L. 2 ft. $5\frac{3}{4}$ in. H. 13 in. Cyprus, No. 33. III, cxliii, 3.

Wall Case 7

1905. Statue-Base of white marble, in honour of an athlete, who won distinction for himself and his city in the ordinary "five-fold" competitions (leaping, running, wrestling, throwing the spear and the disc), and also in races for chariots, and for men in full armour. The names of the athlete and of his city are unfortunately missing. The lettering is unusually late and of almost Byzantine style. H. 1 ft. $2\frac{1}{2}$ in W. 12 in.; broken at top and at left side. Cyprus, No. 44. III, cxlviii, 2.

1906. Block of Blue Marble, broken, with part of an inscription commemorating the services of a citizen, whose name is broken away. H. $8\frac{1}{2}$ in. W. 7 in. Cyprus, No. 46. III, cxlix, 1.

Dedicatory inscriptions are usually placed either on the votive object itself or on its pedestal, as in the preceding group. The formula varies but little, and generally consists only of the names of the deity and the dedicator, and sometimes of the person or occasion for which the dedication was made.

1907. Dedication to Aphrodite Mykerodis on a block of white marble, probably from a statue-base. Onasagoras dedicates on behalf of the wife of Nikias and his daughter; they are "of the village Helikousa," the position of which is unknown. The epithet "Mykerodis," which should mean the "Lady of the Almond-tree" is not very clear on the stone, and is not otherwise known, but compare the Aphrodite "Mukhoia" on 1888. The lettering is very careless, and not early. L. 2 ft. 2 in. Cyprus, No. 23. III, cxlii, 3.

Wall Case 8

1908. Dedication to Apollo Hylates on a large store-vase of coarse red pottery of late Graeco-Roman fabric; incised in large letters on the shoulder while the clay was still wet. Timon dedicates "in fulfilment of a vow, to Apollo of the Woodland and of Wealth(?)." This Apollo of the Woodland (Hylates) had a sanctuary near Kurion, and the vase (like 1845–9) is said to have been found there.

II, cxliii, 1065; III, cl, Suppl. 1.

1909. Dedication to Apollo Lakeutes on a block of limestone, probably the base of an offering. Aristous, the chief soothsayer, gives thanks to the god on behalf of Kleon his son "in good fortune." The epithet is not otherwise known, and its meaning is not clear; it may be derived from some locality. The stone (like 1240 ff., 1854) is said to come from Pyla, where a sanctuary of Apollo was excavated by Mr. Lang. L. 11½ in. Cyprus, No. 12. III, cxlii, 4. Wall Case 8

1910–11. Dedications to Artemis Paralia. 1910, on a bracket of red-and-white marble, which retains the leaden fastening for a statuette, was offered by Olympianos to "Artemis by the Sea" on behalf of his daughter's child, Beriane; on 1911, a small pedestal of limestone, the dedicator's name has perished. Both stones are said to be from Larnaca, where there is a famous sanctuary of Artemis Paralia, close outside ancient Kition. Modern Larnaca still observes a midsummer festival of the "Virgin-by-the-Sea," at which worshippers from far and near, and especially the women and girls, bathe themselves in the sea before the town. H. 2¾ in. (1910); 4⅛ in. (1911). Cyprus, No. 37 (1910). III, cxlvi, 4 (1910); cl, Suppl. 11 (1911).

1912. Dedication to Opaon Melanthios on a small pedestal of red marble with the leaden fastening for a statuette still in place; dedicated "to Opaon Melanthios by Katagraphos, in performance of his vow on behalf of his son Katagraphos," and dated "in the sixth year." Opaon Melanthios is the name of a rustic deity whose only known sanctuary is near the village of Amargetti in the district of Paphos: and as this inscription is said to have been acquired at Old Paphos, it probably belongs to this site. The small figure 1913 is typical of the sculpture in this sanctuary. Other inscriptions from Amargetti are published in J. H. S. xi, p. 171. ff. and C. M. C. 5921-24. H. 3¾ in. W. 5⅜ in. Cyprus, No. 3. III, cxlvi, 2. Wall Case 9

1913. Statuette of a Male Votary, in rough limestone, wearing a short tunic, and holding an obscure object, perhaps a bird, in his two hands. The head is missing. The style is quite barbaric, the body and limbs being merely squared out in low relief. On the front of the tunic is the votive inscription "Nikandros, on behalf of his son Timagoras." Figures of similar rude style are characteristic of the sanctuary of Opaon Melanthios at Amargetti: compare C. M. C. 5901 S; and as Wall Cases 11–14

Wall Cases 1–14

this one is said to have been acquired at New Paphos, it probably belongs to the same series. H. 8½ in. Cyprus, No. 8. III, cxlvi, 3.

1914 13. Dedications to Zeus Labranios, on small statue-bases of limestone which show the feet of the figure and also another object partly broken away, on the front right-hand corner. They are dedicated in fulfilment of a vow, 1914 by Oliasos, 1915 by Demetris. They are said to be from the ruins of a temple near Fasuli. L. 1 ft. 9½ in., 1 ft. 11½ in. III, cxliii, 2 (1914); 1 (1915).

This Zeus Labranios is commonly compared with the Zeus who was worshipped at Labranda in Caria under the title of "Tratios" or Lord of Hosts; his attribute was the double-axe, of which the Carian name was "labrys." This double-axe as a religious symbol is found very widely distributed in the Minoan world and its colonies from Sicily to Cyprus; and the legend of the Cretan "Labyrinth" probably preserves the memory of the "place of the double-axe" in the Palace of Knossos. If, as seems likely, Zeus Labranios in Cyprus is the same deity, his worship may be regarded as a relic of the Minoan colonization of the island. It is noteworthy, however, that the name of Oliasos, the dedicator of 1914, seems to be of Carian form.

1916. Monotheistic Prayer to the Sun, on a block of limestone, in illiterate Greek, and late dotted letters. It runs as follows:—"One God, the Greatest, the Most Glorious Name, help us all, we beseech Thee." Below are rudely carved two palm-branches, and between them two wreaths, within one of which the word "Helios" the Sun is inscribed; the other wreath is defaced. For another monotheistic invocation compare the engraved stone 4298. H. 10¼ in. W. 12 in. Cyprus, No. 20. III, cxliv, 2.

1917. Fragmentary Inscription on a slab of limestone, containing parts of three proper names, but no clear sense. H. 7 in. III, cl, Suppl. 5.

Before the fifth century, sepulchral inscriptions are very rare in Cyprus. Even of the fifth century only a few are known, and of these some are the memorials of strangers from other parts of the Greek world, like the epitaphs of a Naxian and a Halicarnassian, from Amathus, now in the British Museum. From the fourth century onward, on the other hand, inscribed tombstones become

common, of the common Greek form, with a gable-shaped pediment above. The earlier ones bear only the name of the deceased, in the nominative, with the name of the father, and sometimes also that of the fatherland (as in 1920) if the person is buried away from home. Wall Cases 11–14

1918. Tombstone of Poseidonios, son of Heliodoros; of white marble, with pediment and akroteria. The names are cut close below the cornice and the rest of the surface of the stone is carefully dressed as if it were intended to be painted, like the contemporary tombstones from Amathus (now in the British Museum), from Thessaly, and from other parts of the Greek world. But no trace of paint is now to be seen here. The form of some of the letters is surprisingly early, but the earliest record of the name Heliodoros is in the fourth century. H. 1 ft. $8\frac{1}{2}$ in. W. $12\frac{3}{4}$ in. Cyprus, No. 38. III, cxlvii, 4.

1919. Block of Limestone, perhaps from a tomb, inscribed with the name of Drimokia, wife or daughter of Timodoros. The lettering, though very rudely cut, does not seem to be later than that of 1897 which contains the same combination of names, and may well refer to the same persons. L. 9 in. W. $4\frac{1}{4}$ in. Cyprus, No. 18. III, cxlii, 1.

1920. Tombstone of Sogenes, son of Sokrates; of limestone, with pediment and akroteria; after the names followed that of the city, but it is defaced. H. $9\frac{1}{2}$ in. W. $11\frac{1}{4}$ in. Cyprus, No. 21. III, cl, Suppl. 18.

Sometimes the name of the deceased is given in the genitive without further description, but it is not certain that the stone 1921 is from a tomb at all.

1921. Block of Limestone shaped like a statue base, and inscribed with the name of Sosianax. H. 11 in. W. 1 ft. 4 in. III, cl, Suppl. 6.

The commonest formula, however, is the brief address to the deceased "Good Apollonia, farewell"; with or without the name of the father or husband. This form begins in late Hellenistic time, and persists till the adoption of Christianity. Sometimes other words are added, of affection or encouragement, such as "Courage, Euchianos, no one is immortal"; or a personal touch is added by an interjection or the description of Artemidoros .... as "the hunter." The pedimented stele is still commonly used.

Wall Cases 11, 12

1922. Tombstone of Demetrius, son of Barenis; of white marble, with pediment above, and the figures of a man and a child, in low relief, within a round-topped recess. The lettering is of rather more careful work and earlier style than is usual in tombstones with this late formula. H. 3 ft. $\frac{1}{4}$ in. W. 1 ft. 3 in. I, cxxvi, 917; III, cl, Suppl. 19.

1923. Tombstone of Athenos, son of Archiereos, of limestone, with plain gable top, and the customary formula. Both names are unusually corrupted. H. 1 ft. 7 in. W. $12\frac{1}{2}$ in. I, cxlviii, 1167; III, cxlvii, 3.

Other inscriptions are placed on a stone pedestal intended to hold a statue or other sculptured monument; or on a small tablet of harder stone, to be set in a panel of such a monument.

Wall Cases 14, 15

1924. Monument of Didyma, wife (or daughter) of Athenaios with the usual formula; a limestone pedestal hollowed above to receive a statue or stele. H. 5 in. W. $13\frac{1}{2}$ in.

1925. Tablet of Bacchis, a Cook, on a small slab of white marble, intended to be inlaid in a larger slab or stele; the upper part has been cut away, and the first of the extant lines is damaged, but the sense is clear; "To . . . dear, in arts of cookery ever found efficient, the honoured Bacchis this plot of ground now holds in death." The letters are late and rough, and the metre festive and unusual. H. $4\frac{1}{4}$ in. W. $4\frac{1}{4}$ in. Cyprus, No. 45. III, cxlv, 1.

1926. Tablet of Salaminia, wife or daughter of Kotho Euios, on a slab of white marble, with the usual formula. H. 6 in. W. 8 in. Cyprus, No. 14. III, cxlvii, 1.

1927. Bilingual Tablet of Julia Donata, a block of limestone, inscribed both in Greek and in Latin to the memory of a freed-woman of Olympos. H. 1 ft. $\frac{3}{4}$ in. L. 1 ft. 3 in. Cyprus, No. 41. III, cxlix, 2.

1928. Fragment of the Tablet of Laodameia, of limestone, inscribed with four elegiac couplets, much damaged, in which the deceased is addressed by her husband Herodes in terms of affection. H. 9 in. W. $9\frac{1}{2}$ in. Cyprus, No. 34. III, cxlv, 2.

1929. Tablet of Sopatros, white marble, with an elegiac couplet like the preceding, "Even if thy fated end has brought thee beneath the lap of earth, honoured Sopatros, farewell in death even among the dead." H. $5\frac{1}{2}$ in. W. 15 in. Cyprus, No. 99. III, cxlviii, 1.

But by far the commonest monument is a short columnar "cippus" of limestone, with turned capital and base, and sometimes fashioned on a lathe, and occasionally decorated with a wreath of rosettes and pine-cones round the shaft, or a portrait-head in an oval panel worked on its front. The inscription is cut on the side of the shaft: usually it is of the briefest form; but occasionally it is longer, and metrical.

1930. Cippus of a Woman of whose name only the termination is preserved, in a metrical inscription of five elegiac couplets, too ill-preserved to restore in full; but the deceased seems to address her parents and surviving relatives. H. 14½ in. W. 15¾ in. Cyprus, No. 40. III, cxlv, 3.

1931. Cippus of Artemidoros, with an elegiac couplet "Blessed Artemidoros, who has ever lived an honoured life, farewell even among the dead by reason of thy goodness." H. 24½ in. W. 14½ in. Cyprus, No. 39. III, cl, Suppl. 16. Wall Cases 6-10 12, 13

1932–67. Sepulchral Cippi, of limestone, inscribed with the name of the deceased, and the customary formula of farewell. The full list of names is given in the Appendix. Cyprus, No. 100 (1939). Colonna-Ceccaldi, *Monuments de Cypre*, Pl. xi (1946, 1951). I, 1149-1183.

1968. Fragment of a Cippus, with the customary formula of farewell. III, cl, Suppl. 38. Wall Cases 14, 15

1969. Sepulchral Tablet of White Marble, with the same formula as the cippi 1932 ff. III, cl, Suppl. 17.

1970. Slab of White Marble which has been re-cut, for use in a pavement, and is much worn; but still shows a few letters of an inscription running diagonally across its present face. W. 4½ in.—5 in. III, cl. Suppl. 3.

1971. Block of Limestone, inscribed with large letters, of which the meaning is not clear. H. 2 ft. 3 in. W. 11 in. III, cl, Suppl. 7.

1972–83. Rhodian Amphorai and Other Store-Jars, impressed with stamps so that the letters and devices are in relief; except 1978–80, which are depressed. III, cl, 1-7, 9.

1984. Base of a Statuette of Terracotta, incised, before firing, with the name Πλουτογε, probably that of the maker. Said to be from Kition, and certainly in the characteristic terracotta-fabric of that city. III, cl, 8.

Wall Case 13

1085. Amphora of late Graeco-Roman form, with ribbed body and swollen neck, inscribed in red paint with vague scrawls, perhaps monograms, and the word προνοια "forethought." H. 2 ft. $1\frac{3}{4}$ in. III, cxlv, 1078-9.

# THE COLLECTION OF TERRACOTTA FIGURES

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## PROCESSES OF MANUFACTURE

FROM the earliest stages of the potter's art, clay has been used for terracotta figures, as well as for vases. In primitive times, and in the unskilled work at all periods, the clay is modelled with the fingers or with only the simplest tools; but in the period of Oriental influences hollow moulds came into use, into which the soft clay was pressed till it took the precise shape of the cavity. These moulds were themselves made of baked clay, and received the impress of an original pattern figure carefully modelled by hand. With such a mould it is possible to produce a whole edition of identical copies, with very little labour: and this explains the great popularity, and evident cheapness, of moulded terracottas in all subsequent periods. In Cyprus, however, the old modelled technique survived locally until the Hellenistic Age.

Another time-saving device was to use the potter's wheel to fashion a firm core, tubular or trumpet-shaped, on which the figure could be built up by adding head, limbs, and clothing, either hand-modelled or pressed in moulds. Sometimes all three processes are illustrated in the same figure: 2031-7, 2174, for example, have a wheelmade body, modelled arms, and a moulded head; in 2173-9 modelled details are superimposed on a moulded surface; and, in the same way, male figures are sometimes made by adding beards and helmets to moulded female heads. Occasionally, incised lines, or stamps with engraved patterns are used, to render the texture of hair and other rough surfaces (1455, 1468, 1469, 1473, 2070, 2136, 2137).

Like the vases, terracotta figures are commonly enriched with painted details, executed in the same colours and styles as are used for the vases (pp. 25, 66). Usually these colours are applied directly to the clay; but from the fourth century onwards a richer

effect is obtained by covering the whole surface of the figure with a thick coat of hard limewash, which sets with a smooth surface, and is a far better recipient for fine painting.

## USES OF TERRACOTTA FIGURES

As Tomb Equipment, it was customary in Cyprus at all periods not only to provide objects of daily use which the deceased might expect to find at hand in the "other world," but also representations of them in other materials. It is, therefore, common to find in tombs, from the Bronze Age onward, models of furniture, domestic animals, chariots, and carts; of human attendants engaged in various occupations, such as corn-grinding and baking, military exercises and religious ceremonies; and of guardian deities or their shrines and sacred objects. For this purpose, terracotta copies offered a cheap and ready substitute, on a small scale, for objects which were of intrinsic value, and such copies, in spite of the difference of material and their actual uselessness, were held to guarantee the form and utility of the objects they represented. They correspond, on a humble scale, with the stately tomb-paintings of Egypt, and the lifelike models of boats, granaries, and households, in painted wood, which are found in Egyptian tombs of the XII Dynasty. Though there is no precise record of their discovery, the terracottas in the Cesnola Collection are with few exceptions of types which are known to occur in Cypriote tombs.

As Votive Offerings terracotta figures offered the same advantages of cheapness, permanence, and miniature scale; and in addition, the ease with which elaborate groups could be modelled and built up in a plastic material, gave clay a clear advantage over stone. The purpose of votive offerings and the principal forms which they assume have been sufficiently described in dealing with votive sculpture (p. 128). Good examples of votive terracottas in this Collection are the ring-dances 2118-9, which consist of several human figures dancing with hands joined around a musician or a sacred tree; the masks 2133-7 perforated for suspension on the sacred tree itself; and the cheap figures 2025 ff. with uniformly wheelmade bodies, but with moulded head, and arms modelled to hold various offerings, or engaged in characteristic acts — fighting, nursing, making music. The latter class is found in thousands on some of the smaller sanctuaries; notably on the Kamelarga site in ancient Kition, from which come probably 2031-7.

As a Substitute for Stone in architecture, for cornices and end-

tiles (akroteria), clay never found the extensive use in Cyprus that it did in Sicily and other parts of the West; less on account of the fragility and grittiness of the clays, than because formal architecture of any kind was uncommon in Cypriote sanctuaries. Clay was, however, employed occasionally, in place of stone, for figures of very large size, as well as for the smaller votive figures. The colossal male figure from Tamassos, in the Cyprus Museum, is still unique in point of size; but the "Toumba" site at Salamis has yielded a number of heads and other parts of statues, of life size and less, vigorously and carefully modelled in the Oriental and Archaic Cypriote styles, and enriched with elaborate painting. The best of these are in the British Museum, and in the Museums of Oxford and Cambridge: in style and fabric they are difficult to distinguish from the fine heads 1452-7. These large figures were made hollow and built up by hand, with occasional use of a few simple tools and engraved punches to render eyebrows and hair. They appear to be of the seventh century B. C. Another local fashion, prevalent in Hellenistic times at Marion and Kurion, in the west of the island, gave rise to a real school of funerary portrait-modelling. The deceased person was represented seated or recumbent, on a fairly large scale, with great elaboration of hair, wreath, and drapery, and with some approach to individual likeness. The largest of these figures are quite half-life-size. In Floor-Case X this type is most nearly represented by 1465-7.

## THE SEQUENCE OF STYLES

In general, as we should expect, the style of terracotta figures conforms to that of the contemporary sculpture. This has been already discussed on p. 132 ff. for all periods when stone figures were made; that is to say, from the beginning of the seventh century onwards. Before this date, there is only the evidence of other "representative" arts, such as vase-painting, jewelry, and gem-engraving, to confirm the conclusions drawn from the date of the terracottas themselves, where this can be ascertained. Here, as usual, the evidence of tomb groups is all-important; and fortunately, as has been noted already, terracotta figures are to be found in tombs of all periods. The childish clumsiness of the early hand-made figures, in all periods of the Bronze Age, confesses the difficulty of clay modelling in untrained hands, but seldom wholly conceals the artist's meaning. Still less does the "snow-man" technique which follows in the Early Iron Age disguise the keen

observation and quaint humour of these village craftsmen: the closest parallel is offered by the vigorous linear symbolism of the more rudely engraved cylinders and other early seal-stones: compare 4333-57 in the Collection of Engraved Stones. And it must be remembered that almost every grade of technical skill can be illustrated, from the rude miniature figures of the snow-man groups to the grand life-size heads (1451-ff.) which are exhibited in Floor-Case X and described on p. 256 above.

## BRONZE AGE: BEFORE 1200 B. C.

In the Early and Middle Bronze Age, all the principal fabrics in the Collection of Pottery are represented by modelled figures. These first attempts are clumsy and barbaric, but rather for lack of skill and experience than through poverty or vagueness of idea. In the Later Bronze Age, along with foreign fabrics of pottery, foreign styles of modelling appear, peculiarly gross and unpleasing, as is all the religious art of the Syrian coast, from which they seem to originate. Intercourse with Egypt seems not to have begun until the great artistic school of the XVIII Dynasty had been succeeded by the dull conventions of the XIX; it had, therefore, less effect on design than on technical processes. The Mycenaean colonists, too, contributed little. They had already lost, before their arrival in Cyprus, much of the naturalistic skill which inspired the plaster-reliefs and the glazed figurines of Knossos in its "Palace-Period." The figures are arranged here in the order in which their respective fabrics first appear in the early tombs. As no sanctuaries of any but the very latest phases of the Bronze Age have been recorded in Cyprus, it is probable that all these figures formed part of the furniture of tombs; and figures of each kind have actually been found in tombs of the Bronze Age.

### FABRIC I. RED POLISHED WARE

The workmanship and approximate date of this fabric have been fully discussed in dealing with the Red Polished Vases 1-144 in Wall-Cases 1-3, and Floor-Case I. These figurines are all hand-modelled, in the same primitive technique as the vases. They should be compared with the playful rendering of human and animal forms on the necks or handles of the pottery.

Terra-cotta Case I

2001. HUMAN FIGURE, very roughly modelled as a flat rectangular slab of clay, with a smaller rectangle at one end for the head.

Incised lines and dots (filled with white, as is usual in this fabric) serve to indicate eyes, mouth, hair, and a collar and triple necklace. The breast is bare, and the arms are folded across it. Below are a few oblique lines for a skirt, from which it may be inferred that the figure is intended for a woman. These details of costume are here very much con- Terra-cotta Case 1

2001

2002

2004

ventionalized, but comparison with other examples of this type makes their meaning clear. H. 11 $\frac{3}{16}$ in. II, 4.

2002. HUMAN FIGURE, similarly modelled as a straight-sided slab with rounded ends; but the details are given by lines in low relief, not by incisions. H. 6$\frac{5}{8}$ in. Doell, xiv, 2, 837; Cyprus, Pl. vi. II, 5.

2003. HUMAN FIGURE, similarly but very roughly modelled, in a later manner transitional towards Fabric ii. Details are now given both by incised and by relief ornament; the ears are exaggerated, and pierced several times. The use of numerous earrings at this early period is proved by the occurrence of heavy spiral rings of silver-lead in the tombs: see 3000 a-d in the Collection of Ornaments. H. 8 $\frac{1}{16}$ in. Doell, xiv, 3, 838; Cyprus, Pl. vi. II, 6

### FABRIC II. DARK SLIP WARE

For detailed discussion of this fabric, which appears first in the Middle Bronze Age, see Vases 151-172 in Wall-Case 4

Terra-cotta Case 1

2004. Female Figure, nude, and of the gross proportions characteristic of figures in this fabric. The details are partly modelled in relief, partly incised with a sharp point; but there is now no white filling. H. $10\frac{7}{16}$ in. Doell, xiv, 8, 839; Cyprus, Pl. vi. II, 12.

## FABRIC III. WHITE PAINTED WARE

For detailed discussion of this fabric, which appears first in the Middle Bronze Age, and runs on to the close of the period, see Vases 173-279 in Wall-Cases 5, 6, 7. Compare especially the animal-shaped vases 209-225. II, 7.

2005. Seated Figure, in a high-backed chair. The features and details of dress and chair are given quite conventionally in slightly lustrous paint which is red through overfiring. H. $7\frac{1}{8}$ in. II, 7.

2005

2007

2006. Female Figure, standing, with the right hand held across the body. H. $2\frac{5}{16}$ in.

2007. Nursing Mother, with a child on her knees, and her hands raised in adoration. This is a very early example of a maternal type which has a long and famous history in art. But as the woman makes a gesture of worship, she is here not the Mother Goddess, but an earthly votary. Yet the figure seems to be funerary like the rest of this group, and illustrates therefore the continuity of the whole range of types, both funerary and votive. H. 4 in. II, 3.

## FABRIC VI. BASE-RING WARE

This fabric begins in the Later Bronze Age; it has been fully discussed under Vases 318-365 in Wall-Cases 9-10. Terra-cotta Case I

2008. Bull, modelled hollow in the same fashion as the Vases 333-337 in Wall-Case 9, but without opening or handle; it has simple ornaments in dull white paint; but the eye is in relief like that of the female figures 2009-2013, which are of different clay, and unpainted. L. $5\frac{3}{4}$ in. Doell, xiv, 25, 950.

2009-2013. Female Figures, nude and of characteristic gross proportions, with bird-like face and enormous ears, perforated to hold large clay earrings which hang loose. The eyes are

2013 2009

2014

given by prominent pellets of clay, as in 2008; the mouth and other details, by incised and punctured lines, careless but vigorous. The clay and handling are not exactly like those of the ordinary Base-Ring Ware of Cyprus, but resemble rather the closely related fabrics of the Syrian coast. Hs. 8 in.— $5\frac{1}{4}$ in. Doell, xiv, 7, 840 (2011); Cyprus, p. 164 (2012); cf. Perrot, fig. 374-5. H. 10, 13, 8, 11 (2009) 12½.

This remarkable type has been found not only in tombs in Cyprus, but also all through the Syrian coast, both in tombs and on inhabited sites; rarely in Egypt during the XVIII Dynasty, when Syrian fashions were in vogue; and more commonly on many sites in Babylonia, and at Susa in the Persian highland beyond. In Egypt, as in Cyprus, the type is clearly intrusive; and the similar

Terra-cotta Case 1

representations on Babylonian cylinder-seals make it clear that it represents the great Babylonian Goddess Ishtar, whose worship, under kindred names (Ashtoreth, Astarte), is recorded to have been widespread in all the regions where such figures are found. The monstrous earrings of the Cypriote figures have been thought to allude to the myth of Ishtar's descent into the Lower World and the successive surrender of her ornaments at its barriers. A goddess who had thus "overcome death," was the sure protectress of her worshippers when they came to make the same journey. Then, by a familiar transference of function and attributes from deity to votary, which it is interesting to find as early as this, these peculiarities of the goddess are repeated in figures whose actions show that they are human. Thus, whereas the hands of 2010, 2011 support the breasts with a gesture symbolic of the Mother Goddess herself, the attitudes of 2012, holding a fluttering bird (probably the dove, which in later times was symbolic of this deity), and 2013, offering a child which raises its hands in adoration, are clearly meant to be human votaries, only partly "made one with" their patroness. For a recent discussion of this type see Fritze, *Jahrbuch d. Instituts XII*, 109 ff.

## FABRIC IX. COARSE PAINTED WARE

The fabric of pottery to which these figures belong is not represented in this Collection except by the fragmentary duplicate 393 in Wall Case 11. There are, however, in other collections a very few vases of the same make. The only ones found in recorded excavations are from late Mycenaean tombs at Enkomi near Salamis (Brit. Mus. *Cat. Vases* I, ii, 1912, Nos. C. 732-735, and figurines like 2014-16 were found on the same site (Brit. Mus. *Cat. Terracottas*, 1903, Nos. A 16-21; *Excavations in Cyprus*, 1890, fig. 67 [1085]. Their relative date is therefore certain. In the slimy quality of the clay, and the handling appropriate thereto, this fabric resembles most nearly the painted variety of "Base-Ring Ware" (Fabric vi. a, in Wall-Case 9), to which the modelled bull-vase 2008 belongs; but the use of black paint instead of white separates it decisively from the Painted Base-Ring Ware, and the introduction of red paint anticipates the wheelmade White Painted Ware of the Early Iron Age (Fabric xiv, in Wall-Cases 14-15). This red paint is often of very bright tone and dusty texture; the black is dense and sooty.

2014-16. Female Figures, nude, except for a broad collar of red paint, edged with black; erect, or perhaps recumbent, to judge from the pose of the feet. The face is bird-like, with large eyes formed of separate pellets of clay, like those of 2008. The hands of 2014, 2016 are pressed to the breasts, as in 2010-11; those of 2015 fall by the sides. Hs. $8\frac{7}{16}$ in., $8\frac{3}{8}$ in., 6 in. Doell, xiv, 9, 841 (2014); 10, 850 (2015); Cyprus, Pl. vi. II, 15, 14, 17, (2014, 15, 16). Terra-cotta Case I

2017. Owl-shaped Rattle of the same Late Bronze Age Fabric of Coarse White Ware as 387-8, with a few bands of dull paint.

## FABRIC XII. GENUINE MYCENAEAN WARE WITH LUSTROUS PAINT

This fabric is characteristic of the Later Bronze Age: see the description of the Vases 417-452 in Wall-Case 12 and Floor-Case III.

2018. Female Figure Enthroned, in a three-legged chair with rounded back and arms: the figure raises its hands in adoration, and therefore is a worshipper, not a deity. Rather coarse work, not much in advance of the White Painted Ware, Fabric iii. H. $3\frac{7}{16}$ in. II, 2.

2018

2019. Female Figure, erect, on a conical base, with uplifted arms, small pinched face, and circular head-dress. Dashes of lustrous paint, normally black or brown, but red when over-fired, are used vaguely to render details of costume. The type, which is highly conventionalized, originated on Mycenaean sites in the Aegean, such as Mycenae itself, and was repeated unintelligently by native potters after the Mycenaean colonization of Cyprus. II, 1.

The throne which is figured in Atlas II, lxxviii, 703-4-5 is not now in the Collection.

## EARLY IRON AGE: TRANSITIONAL AND GEOMETRICAL PERIODS; ABOUT 1200–750 B. C. WITH LATER SURVIVALS

### SMALL FIGURES IN "SNOW-MAN" TECHNIQUE, MODELLED BY HAND WITHOUT USE OF A MOULD

In the Early Iron Age, though in most other departments [illegible] expression is reduced to a geometric and mainly rectilinear style,

Terra-cotta Case I

the terracottas show surprising vigour and freedom of conception. The artist's efforts, however, are hampered by methods of execution so crude and infantile as to deserve the name "snow-man" technique which is commonly applied to them. Many of these figures are only modelled at their upper end, and are supported on conical or trumpet-shaped bodies, the wheelmade construction of which has been already described (p. 329). The commonest subjects are animals and men, the latter engaged in horse-riding, chariot-fighting, and various other occupations. The figures are all very small, and modelled entirely by hand, without the aid of any mould. As a rule, the faces show in relief only the nose, chin, and ears, the eyes being marked in black paint, and the mouth in black or red. Head-dress, jewelry, and other details are added in separate bands and pellets of clay, which inevitably exaggerate their size, as in the monstrous earrings of 2009-13. Sometimes, like the eyes and mouth, they are indicated roughly by paint, and more rarely by incised lines. But the vigour and spirit of these little studies of daily life is remarkable, hardly approached by any school of modelling between the XVIII Dynasty and the dawn of the great age of Greece.

This "snow-man" style began apparently quite early in the Iron Age, probably not later than 1000 B. C.; and continued in use until the sixth century, side by side with the "moulded" fabrics of the period of Oriental influence. It is found both on sanctuary-sites and in tombs. In default of evidence as to the exact date of each object, all the examples of this technique have been grouped together here provisionally on the sole ground of style.

2020-24. Male Votaries of coarse primitive work. The body is cylindrical, solid, and wholly made by hand, not on the wheel. The head-dress of 2020-21 and the collar of 2022 are added in separate strips of clay. There are no painted details. The gestures express adoration (2021) or homage (2024). The high conical cap of 2023 is characteristic of the votaries of a small rural sanctuary near ancient Soloi (C.M.C. 5402-28). Hs. $9\frac{5}{8}$ in.— $5\frac{3}{8}$ in. Perrot, fig. 396.
II, 224 (2020), 150 (2021), 225 (2023), 99 (2024).

2025-29. Votaries of more elaborate work, with columnar bodies, trumpet-shaped below, and formed hollow with the aid of the potter's wheel. Into the upper end of this body a hand-modelled head is thrust, and secured with soft clay; arms and

other details are added separately, and there is copious use of black and red paint, especially on 2027. The high square head-dress of 2025-6-7 is characteristic of the earliest stage of this style. The beard of 2025, and the pointed cap of 2029, show them to be males. This cap represents the Cypriote helmet worn by 1001 ff. in the Collection of Sculpture. The rest are probably females, and the painted garments of 2027 seem to preserve the characteristic jacket and skirt of the Minoan women; a remarkable survival of costume from the Bronze Age. The same dress is shown more obscurely on 2026. Hs. $9\frac{5}{8}$ in.— $7\frac{1}{4}$ in.

Terra cotta Case 1

II, 90 (2025), 87 (2026), 91 (2027), 89 (2028), 59 (2029).

2023

2028

2030

2039

2030-39. Female Votaries of similar but later fabric. The bodies are wheelmade as before, but the faces of 2030-37 bear the impress of a shallow mould, and mark, therefore, a transition to the Period of Oriental Influence. The way in which these heads are inserted in the bodies is well seen in 2034. The faces are always painted red, and the hair and eyes black; occasionally white also is used for the eyes. The clothing is rendered obscurely by touches of black with some red (2038); and yellow occurs in other examples.

These votaries play the tambourine (2030-4) or a lyre (2035), or offer a cup or flower (2036) or a kid (2037), or carry on their heads amphorai of Early Iron Age form and "wavy-line" ornament (2038-9). From the clay and handling, 2031-7 may be recognized as coming from the Kamelarga site at Kition (C.M.C. 5501 ff.), which was further excavated in 1894. Hs. $8\frac{7}{8}$ in. — 3 in. Doell, xv, 7, 884 (2037).

Cyprus, p. 50 (2035). II, 43 (2030), 39 (3021), 45 (2032), 175 (2034), 32 (2035), 177 (2036), 188 (2037), 154 (2038), 158 (2039).

Terra-cotta Case 2

2040-49. MALE VOTARIES of similar fabrics, but of types which are commonly found not in sanctuaries but in tombs. They have copious black and red paint in the same emphatic style as the earliest geometrical vases in Wall-Case 14. Their base is usually very wide, to serve as a bell; the clapper was secured through a small hole near the apex: compare the clay bells 741-6 in Wall-Case 21. Some, however, have no clapper hole (2040, 2047-49), or even have solid bases, which are not wheelmade. These figures, like the previous groups, all perform ritual acts: 2040 presents a child, 2041 a kid, 2042 a large bowl for a drink offering; 2043 plays the double flute, 2044 the lyre, left-handedly, 2049 the tambourine; 2045, who wears the cross-belts of a warrior, raises his hands in adoration; so, too, does 2048, who is bareheaded: the rest all wear the same pointed cap. The masked dancer 2046 should be compared with the stone figures 1029-31 in Wall-Case 30: he wears a bull's head mask, and is lifting it off by the muzzle. The long flexible object wound about the shoulders of 2047 may be a serpent: as he holds a flute to his mouth he may be a serpent charmer like the stone figure 1022 in Wall-Case 30. Hs. $6\frac{7}{16}$ in.— $3\frac{5}{16}$ in. Doell, xv, 6, 876 (2040); 4, 875 (2042); Cyprus, p. 51 (2046), p. 203 (2041); Perrot, fig. 403 (2041).

2040

2050-62. VOTARIES, all beardless, but not necessarily female. They are entirely modelled by hand, and 2050-54, 2057-8, 2060 wear heavy head-dresses, applied separately; 2051 has rich collars also, and 2055 a wreath of flowers, or perhaps a rosetted frontlet like the stone figures 1251-3 in Floor-Case XI. The face of 2062 may have been pressed in a mould, like 2030-37; the rest are entirely modelled by hand. They carry birds (2050), or meat and drink offerings (2060), or offer children (2061-2), or play tambourine (2054-6), lyre (2057-8), or flute (2059). Hs. $8\frac{5}{8}$ in.— $2\frac{3}{16}$ in. Compare Perrot, fig. 376. II, 151 (2050), 48 (2053), 40 (2055), 44 (2056), 31 (2057), 34 (2058), 33 (2059), 85 (2060), 181 (2061).

MISCELLANEOUS FIGURES IN "SNOW-MAN" TECHNIQUE

2063-66

These figures are often found in tombs of the Period of Oriental Influences: they represent a prolongation of the "snow-man" technique into a phase in which it is touched already by Oriental and even by Hellenic influences. They are of importance as evidence that this primitive style lingered on, side by side with the new technique, at least until the sixth century.

2063. MALE VOTARY, carrying a kid and a dish of sacred cake. He is represented in Greek fashion as nude, except for shoes and a scarf, whereas the early male figures in the native style are either trumpet-based or fully clothed. H. $4\frac{3}{8}$ in.

2064. HERAKLES, standing, in tunic, belt, lion-skin, and club; he raises his left hand. A miniature study of one of the most popular types of stone sculpture, in unusually careful workmanship, with many touches of black and red paint; probably about 600 B. C. Compare the series of stone figures of Herakles in Wall-Case 37. H. $3\frac{1}{16}$ in.

2064 A. HERAKLES, in a rather later style, showing some Oriental influence but still wholly modelled by hand. He is bearded and wears a helmet with cheek-pieces let down, a tight vest and fringed belt, and a quiver on his back. He turns to the right and draws his bow (broken away) with his right hand, which is preserved in front of his neck.

2063

2064

2065

2065. CENTAUR, of archaic Greek type, with human forelegs; he is bearded and wears a soft-pointed helmet, of native form, and a red-painted shield; probably about 600 B. C. H. $4\frac{3}{4}$ in. Perrot, fig. 111. H, 218.

Terra-cotta Case 2

2066-60. Monkeys seated, eating (2067, 2060), or offering some object (2068); 2069 may be meant for a Satyr. These grotesque figures should be compared with the monkey-shaped aryballoi of Corinthian fabric, which are found occasionally in Greek tombs of the seventh century. For the peculiar surface and paint of 2066 compare 2093, 2132. Hs. $4\frac{11}{16}$ in.— $2\frac{5}{8}$ in. II, 219. 82, 221, 83 (2066, 67, 68, 69).

### Figures of Animals, 2070-2087

These figures are executed in various styles akin to the "snow-man" technique, and range in time from the Earliest Iron Age to the period when the native style began to give place to Greek fashions, in the fifth century. Later figures of animals belonging to the Hellenistic Age are described separately below, 2271 ff.

2070. Bull, modelled in white clay in a very early style, reminiscent of the Mycenaean. It probably belongs to the Period of Transition (1200-1000 B. C.). The smooth modelling of the body, the deep wrinkles round the prominent eyes, and the use of an annular punch to render the curly hair, are unusual, and without close parallel in Cyprus. H. $7\frac{3}{4}$ in. II, 674.

2073

2071-5. Bull's-Head Masks, perforated for suspension, like the human masks 2133-6 below. The rosette between the horns of 2073-4 shows that the animals which it represents were sacrificial. Hs. $4\frac{1}{8}$ in.— $1\frac{13}{16}$ in. II, 109 (2071), 681 (2075).

2076 a, b, c. Bull, Ram, and Goat, modelled in the normal "snow-man" technique with painted details. Hs. $3\frac{3}{8}$ in., $3\frac{5}{8}$ in., $4\frac{1}{4}$ in.

2077. Head of a Bat or Fox, vigorously and naturally modelled on a medallion for suspension. We may compare the votive figures of weasels and other vermin found in the Middle Minoan sanctuary of Petsofà in Crete: they illustrate the practice of "devoting" an enemy to divine punishment, in the same way as the worshipper offers himself for divine blessing. H. 3 in.

Terra-cotta Case 3

2078-81. Horses, with characteristic long neck and stiff mane rising to a crest above the ears. The copious black and red

ornament is partly geometrical and arbitrary, but partly represents the horse-trappings, which are given also in relief on 2079. Compare the stone horse 1013 in Wall-Case 29. The pointed cap, painted yellow, which is worn by 2080, is probably a jest of the artist: for other examples of yellow paint, see Index. The two-headed horse 2081 is probably intended to represent a pair of horses like 2096-7 below. Hs. 11 in.— $5\frac{3}{4}$ in.

2081

H, 645 (2078), 646 (2079), 643 (2081).

2082-85. Asses, similarly modelled, but easily distinguished from the horses. They are laden with a pair of large panniers of rush-basketry, 2082-4, such as are still used in Cyprus: in the panniers of 2084 are large wine-amphorai of a form characteristic of the seventh and sixth centuries. On 2084-5 ride bearded men: the rider of 2085 sits sideways, and holds on by the neck of the ass. Hs. $5\frac{3}{8}$ in.— $3\frac{1}{4}$ in. Doell, xiv, 12, 937 (2082), xiv, 17, 942 (2084); Colonna-Ceccaldi *Monuments*, p. 132, figs. 1 3 (2082 3 4). Cyprus, p. 140 (2082), p. 164 (2085); Perrot, fig. 394 (2082), fig. 395 (2084).

2085

H, 106 (2082), 104 (2083), 105 (2084). 652 (2085).

MILITARY FIGURES: CAVALRY, WARRIORS, CHARIOTS

These fall within the same limits of style and probable date as the previous groups, as is seen from the identical treatment of horses with and without riders. Probably most of these figures are from tombs; but warrior-votaries are often found in sanctuaries; for example, at the Kamelarga site in the style of 2031-7. Compare the stone figures of warriors, horses, and chariots 1013-1018.

2086-2095. Horses with Riders; all with bright black and red colour: compare the stone horsemen 1014-15. The pose of the rider varies in detail. 2086 sits sideways, like 2085, on a fringed saddle-cloth; 2087 seems to sit with his feet on the horse's shoulders; 2088-92 show no legs at all, and hold on by the mane; in 2093-4, on the other hand, the legs are fully modelled. Some of the riders are warriors:

Terra-cotta Case 3

2080, 2091-4, wear pointed helmets, but 2093 has a helmet with a long fore-and-aft crest, like that of the Greek helmets of the Early Iron Age; he also carries a sword and round shield, and his horse has a breast-band in relief, like that of the modern Cypriote saddle (*stratouri*), with central ornament and tassel or fly-whisk. On 2094 the whole bridle, with its tassels, is rendered in relief. Instead of the customary black paint, 2095, which is in a rather different clay and of ruder handling, has greenish blue, like the vases 747-750; and the red is of more crimson tint. On 2094-5 is the same chalky white slip as on 2066, 2132. The green tint of the

2093

2099

2102

clay of 2090 is due to underfiring. Hs. $9\frac{5}{8}$ in. — $5\frac{1}{16}$ in. Cyprus, p. 150 (2088-92); Perrot, Pl. ii (p.582).

II, 636 (2086), 649 (2087), 651 (2088), 648 (2084), 654 (2090), 633 (2092), 655 (2093), 639 (2094), 634 (2095).

2096-7. Pairs of Horses with Riders. The horses are modelled with a single body, like 2081. These pairs of horses recall a phase of warfare in which the horse was still used mainly as transport, to convey a heavy-armed warrior to the scene of action. When the warrior alighted, the horse was held in reserve by a groom (*hippostrophos*), who was himself mounted so as to keep pace with his master. The rider of 2096 is perched like a vase handle between the horse's back and neck: he may perhaps be intended to represent a trick-rider like the *keles* described by Homer: but compare the attitude of 2087. Hs. $5\frac{3}{8}$ in., $6\frac{3}{4}$ in. Doell, xiv, 21, 934 (2097).

II, 644, 642.

2098-2101. Warriors, represented standing on foot, with cylindrical wheelmade bodies like 2050-9. They all carry a round

shield on the left arm, and raise the right as if to throw a spear, except 2100, who grasps the edge of his shield. Their helmets vary in form: 2098 wears the native cap with nose-guard, and soft peak hanging forward; 2099 has a high fore-and-aft crest like the heavy-armed infantry of Assyria in the eighth and seventh centuries; 2100 has a stiff-peaked helmet with cheek-pieces: its nose-guard is rendered in paint only; 2101, on the other hand, seems to wear the high-pointed Persian kurbasia, with long side-lapels. Compare the helmets of the large terracotta heads 1451 ff. in Floor-Case X, and the life-size stone heads 1251 ff. in Floor-Cases XI, XIII. The shields of 2098-2100 are of the circular form which is common to Greece and the Levant in the Early Iron Age. On the other hand, its pointed boss is not Greek, but common to Cyprus and Assyria: compare the bronze shield-boss 4754 in the Bronze Room. The ray-ornament of 2098 and 2100 recurs on the clay shields 554-555 in Wall-Case 15, which may very probably be votive. The concentric red and black rings of 2099 recall the kykloi of the Homeric shields, which are of bronze-bound ox-hide. The shield of 2101 is of the Boeotian type, oval, with concave side margins, and emphatic rim: this shape is often represented in Greek art of the sixth and fifth century, but it has a long history, and can be traced in the Aegean as far back as the close of the Mycenaean Age. Hs. $6\frac{9}{16}$ in. — $4\frac{7}{16}$ in. Doell, xv, 5, 874 (2100); Cyprus, p. 203 (2098, 2100). Perrot, Pl. ii (p. 582). Terra-cotta Case 3

II, 259 (2098), 263 (2099), 67 (2100), 258 (2101).

2102. Group of Warriors, in pointed helmets, of whom the one strides forward brandishing a spear and bossed shield like 2099. Under cover of this shield the other warrior shoots with his bow: his quiver and arrows are clearly shown behind his left shoulder. Compare the Homeric description of the hero Teucer shooting from beneath the shield of his brother Ajax. H. $5\frac{7}{8}$ in. II, 74.

2103-4. Heads of Warriors, in the Cypriote helmet, with details in black and red. Hs. $2\frac{3}{8}$ in., $5\frac{3}{4}$ in. II, 119 (2104).

2105-6. Four-horse Chariots, with one or two occupants wearing helmets or peaked caps. Compare the stone chariots 1016-17 in Wall-Case 20. The wheels of 2106 were separate, and are missing; the other chariots have their wheels adhering to the car. Details of the pole and yoke are well shown in Terra-cotta Case 4

Terra-cotta Case 4

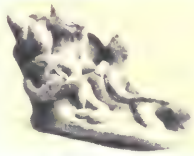
2106. In the back of the car, 2109, lies a round shield with bull's head boss: compare the bronze shields with lion and eagle bosses from the Idaean Cave in Crete, which belong to the same period of Oriental Influences as these figures; and the eagle-fronted helmet of the large stone head 1284 in Floor-Case XIII. Hs. $6\frac{3}{4}$ in. – $3\frac{1}{8}$ in. H, 630, 632, 628, 626, 627.

SCENES AND OBJECTS OF DAILY LIFE

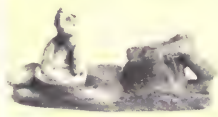
These, like the military figures, are rendered in the "snow-man" technique with characteristic vigour and freedom, and probably all belong to the later part of the Early Iron Age.

2110-15. TWO-WHEELED CARTS, of a type which is represented in Assyrian sculptures, and still used in Cyprus. It has low sides and open ends, and the clay models have a socket in front, to hold a wooden pole; the wheels were made separately, and ran on wooden axles, like those of the clay horse-shaped vase 526 in Wall-Case 14. 2115 is empty; the rest carry one or more human figures.

2110



2116



2120

In 2110 the family party reclines on a pillow, gaily painted blue. It consists of a bearded man, a woman with long black tresses and yellow frontlet, and a boy who plays a double flute with mouth-strap, like the stone flute-players 1024-6 in Wall-Case 30. The man throws his arm round the boy's waist.

In 2111-14 the single figures seem to be men; but 2113 has a woman's frontlet and long tresses. The occupant of 2114 holds a flat rectangular object, which is painted blue, and there is blue paint on the sides of the cart. Hs. 5 in.— $2\frac{1}{2}$ in. Doell, xiv, 15, 940 (2110); 14, 939 (2112); 16, 941 (2113); 13, 938 (2114). Colonna-Ceccaldi, Monuments de Cypre, p. 133, fig. 4 (2110); p. 134, fig. 6 (2113); p. 134, fig. 5 (2114).

H, 108 (2110), 113 (2112), 112 (2113), 110 (2114).

2116. SCENE AT COURT. A group of six figures, all wearing high caps and gaily painted. The central figure is seated, and

leans like a Homeric king on his staff of office (*skeptron*). At his right a bearded attendant holds a kid, for a meal or sacrifice, and in front of him are two wine-bowls on the ground. Behind the king stands his cup-bearer; and on the left, his armour-bearer, with round shield. In front of the armour-bearer a seated figure inflicts corporal punishment with a lath or sword on a prostrate man with outstretched arms. For naïve vigour and direct narrative, this little composition is not easily surpassed in this style. H. $3\frac{3}{4}$ in. II, 76.

2117. A Bearded Man holds another person in close embrace. H. $2\frac{3}{4}$ in. II, 180.

2118. Ring-Dance of three figures in pointed caps who face inwards, and encircle a flute-player. These ring-dances, performed around a musician or a sacred tree, were a regular part of the worship of Cypriote deities. The best representations of them have come from rustic shrines at Soloi and Khytroi. Compare the later ring-dances 2241-50 with moulded figures of Hellenic style. H. $3\frac{3}{16}$ in. II, 279.

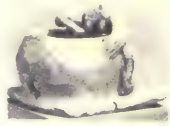
2119. Ring-Dance of three figures in high caps and long cloaks, standing back to back about the trunk of a tree. The composition resembles the well-known Hellenic type of the "Three Graces", which itself very likely originated in some such representation of a ring-dance. The worship of sacred trees (replaced when they decayed by a pillar of wood or stone) was widespread in the ancient east, and habitual all through the Syrian coast. "He brake also the pillars, and cut down the groves" is the commonplace of religious reform in Israel. H. $6\frac{5}{16}$ in. II, 223.

2120. Two Women Winnowing and Grinding Corn: the one holds a sieve and a winnowing-fan (*vannus*) of the shovel-shaped fashion still used in Cyprus. The other grinds with the primitive saddle-quern, which in Cyprus comes down from the Bronze Age into early historic times. These millstones are oval, and the upper one is pushed back and forth along the lower, between a pair of side-boards which prevent the meal from scattering. The grains of corn are shown by dots of black paint. H. $2\frac{3}{8}$ in. II, 75.

2121. Woman Kneading Dough, which she holds in a dish on her feet. The meaning of the high elbow-support below this figure is not clear. H. 7 in. Doell. xv, 1, 877. II, 222.

Terra-cotta Case 4

2122. Woman Baking Cakes. The oven is a large clay vessel built up by hand out of doors in a convenient place, and fired where it stood. Its regular fuel in modern Cyprus, as in New Testament times, is the "grass of the field," which "to-day is, and to-morrow is cast into the oven" (Matt. vi, 30), where it leaves but little ash. When the oven is thoroughly hot, the dough cakes are plastered upon its inner surface, and are afterwards detached, as in modern Cyprus, with the wooden scraper which the woman holds in her hand. H. $3\frac{1}{4}$ in. II, 73.



2122

2123. Woman Grinding Corn. A working model made in several pieces; the arms and saddle-quern are missing. H. $4\frac{13}{16}$ in. II, 220.

2124. Table, with underframe and three legs: compare the chairs 2007, 2018 and the clay tripods 512-15. H. $2\frac{7}{8}$ in. II, 111.

2125-26. Rectangular Chests on Four Feet, with string-holes to secure the cover. Like the stone chests 1662-66 they are imitated from wooden chests, such as still are the chief furniture of peasant homes in Cyprus and other Greek lands. Hs. $2\frac{1}{8}$ in., 5 in.

2127-29. Ships, such as have been found in tombs of the sixth century at Amathus. The largest, 2127, shows many details of construction: note particularly the longitudinal strakes along the water-line to receive the "under-girding" in stormy weather (Acts xxvii, 17); the prominent catheads at the bows, to receive the anchor; the open railing and stern gallery (2127-8); and the helmsman with his two steering oars, for which 2128 provides large portholes: 2129 is a mere row-boat with high bows and sternpost.

Clay ships such as these probably suggested the localization of the ancient story, how Kinyras, King of Amathus, promised a hundred ships to his ally Agamemnon, as his contingent for the Trojan War — but sent in their stead a squadron of boats like these, with "clay crews." Pliny, *Nat. Hist.* vii, 57, 4. Eustathius on Homer, Iliad xi, 20. Ls. $10\frac{1}{4}$ in., $10\frac{1}{8}$ in., $2\frac{1}{4}$ in. Cyprus, p. 259 (2127-8). Perrot, fig. 352 (2127). II, 702 (2127), 701 (2128).

2130-1. Shrines, consisting of a rectangular niche, with a flat

façade in Egyptian style. Within is a figure of the deity, with features very roughly indicated by pellets of clay. Over the lintel of 2130 is the crescent-and-disc of the Cypriote Mother-Goddess, as on the stone slabs 1410, 1416, 1420. Similar shrines have been found at Amathus in tombs of the seventh and sixth centuries. They show strong foreign influence, but the modelling is still in the old "snow-man" technique. Hs. $3\frac{3}{4}$ in., $3\frac{13}{16}$ in. II, 101 (2130), 103 (2131). Terra-cotta Case 4

2132. Sacred Snake (uraeus), advancing in Egyptian fashion towards a table of offerings. The fabric, with white slip and red and black paint on red clay, is peculiar, but certainly Cypriote: compare 2066, 2093. For other illustrations of snake-worship see the stone figure 1022, the clay figure 2047, and the engraved gems 4145, 4150, 4152, 4164, 4167, etc. H. $5\frac{7}{16}$ in.

### HUMAN MASKS AND HEADS

Small masks of clay, or of more perishable materials such as wood or wax, were commonly dedicated in antiquity at sacred trees and other rural sanctuaries. They probably represented the votaries who dedicated them, and served to place them under the protection of the local deity. They were usually hung by a string so as to sway with the wind, and face in every direction. Probably this movement to-and-fro (which takes its name "oscillation" from these oscilla or "little faces") had the same magical effect in attracting the deity's attention as the Tibetan prayer-flags and prayer-mills. Clay masks of this kind are also sometimes found in tombs of the seventh and sixth centuries: in the "other world," also, there were powers to be propitiated, and to give protection.

2133-6. Bearded Masks in "snow-man" technique, perforated for suspension, like the bulls' heads 2071-5; 2136 shows some Oriental influence and uses incised lines to render the hair, but is still wholly modelled by hand. Hs. $5\frac{1}{2}$ in. — $3\frac{3}{8}$ in. II, 216, 214, 212, 215.

2137. Female Mask, modelled by hand in the Archaic Cypriote style, like the large heads 1450-60, but in dark red clay, with details in dull black paint like the Painted Red Ware Sot ff. The hair is rendered by engraved stamps, as on the large clay head 1468. Compare the fine votive mask 1460. H. 3 . in. II, 211.

Terra-cotta Case 4

2138-9. Female Head, and Helmeted Head, with raised ear-flaps, in the same fabric as 2137; they seem to have been broken from human-headed feeding-bottles like 930-931. Compare the large modelled heads 1454 ff. Hs. $3\frac{7}{8}$ in., 4 in.

## PERIOD OF ORIENTAL INFLUENCES ABOUT 750 TO 550 B. C.

### MOULDED FIGURES IN ORIENTAL STYLE

Terra-cotta Case 5

In the Period of Oriental Influences, a quite new direction is given to Cypriote terracotta work by the introduction of the mould, probably from the Syrian coast, where it had long been in use for flat-backed figures of the Mother Goddess, and for a few other conventional types both funerary and votive. These Syrian figures go back at least to the Egyptian protectorate of 1500-1350 B. C.; and both in Egypt and in Mesopotamia the mould was in use for clay figures earlier still. This invention, as we have seen, facilitates mechanical output, at the cost of craftsmanship and original variety. In Cyprus, the figure-makers tried to redeem its defects by supplementary hand-modelling; and often reverted to modelling for everything except the face, which was moulded on a separate piece, and built into the figure with a junction of soft clay. But before long the machine, as usual, overpowered the craftsman; the moulded figure rapidly superseded the handmade, except in a few village sanctuaries and for the smallest figures in the tombs; and the types became few, conventional, and debased. Only under exceptional circumstances does hand-modelling persist, as at Tamassos, and at the Toumba site, near Salamis, for large statues; and at Marion for recumbent effigies in tombs.

The majority of the moulded figures in this Collection are of clays which closely resemble those used at the numerous small sanctuaries round Kition, and are well represented in European Museums, especially in the Louvre. The moulds are very shallow and represent the figure in relief against a background formed by the overflow of clay round the edges of the mould. In the better figures this superfluous clay is trimmed away to the outline of the figure.

2140-49. Nude Female Figures, probably representing the same Mother Goddess as the gross figures of Bronze Age fabrics (2009-13). They stand erect, with the hands either hanging by the sides (2140-42), or raised (2143), or supporting both breasts (2144-6), or clasped in front (2149), or one hand is

held across the body (2147-8). They wear rich collars with pendants (2140-1-3-4) and heavy Oriental head-dresses (2143-4). Some have details in black paint (2144-5), and 2146 is perhaps a handmade copy; it is, at all events, freely retouched by hand. Hs. $13\frac{9}{16}$ in. —$4\frac{3}{8}$ in. Doell, xiv, 11, 844 (2146); 6, 865 (2148). Cyprus, Pl. vi (2144-6, 2149). Terra-cotta Case 5

II, 187, 231, 230, 229, 193, 18, 19, 199, 21, 194.

2150-58. Female Figures, very like the preceding group, but clothed either in a diaphanous tunic, which falls in Egyptian fashion to the ankles (2152-6-8), or in full Cypriote costume

2140

2154

2160

2168

with long tunic, short over-tunic or over-fold (2153-4), girdle (2154), and veil (2155). The collar worn by 2154 is elaborate and characteristic; among its rich pendants are a signet ring like 4164-71 in the Collection of Finger Rings, and large openwork amulets, of a form which is commonest among the votaries of Aphrodite at Idalion. The smooth finish of 2150-1 is characteristic of a fabric of Kition. To 2150 arms raised in adoration have been added later by hand. Note the use of red paint, as well as black, on 2152-6-7. These clothed figures probably represent human votaries; they are usually found in sanctuaries, but occasionally also in tombs. Hs. $9\frac{5}{8}$ in. -$4\frac{1}{4}$ in. Doell, xiv, 5, 866 (2151). Cyprus, Pl. vi (2150).

II, 22(2150), 26 (2151), 232 (2152), 227 (2153), 107 (2154), 105 (2155), 102 (2156), 107 (2157), 101 (2158).

Terra-cotta Case 5

2150. Male Votary. This figure, though obviously from a female mould, like 2150-8, has been adapted to serve for a male votary, by the addition of a beard. Such improvised offerings are not uncommon at Cypriote sanctuaries: at the Kamelarga site, for example, all the warrior-figures have heads from the same moulds as the female figures, and beards modelled upon them by hand, sometimes so carelessly that part of the beard has broken away, exposing all or part of the moulded chin (C.M.C. 5555). The history of this figure cannot be traced; but it may well be an instance (like C.M.C. 5555) of a male figure dedicated irregularly at a women's sanctuary. In the same way feminine offerings are dedicated occasionally at the shrines of male deities; or flute-players at temples where harp-music was the rule. H. 6 in. Perrot, fig. 383. II, 228.

2160-9. Female Votaries of the same general style and type as the preceding groups, but holding various objects: bird (2161), flower (2164), lyre (2165-6), or tambourine (2167); the lyre and plectrum of 2165 are added to the moulded figure in small strips of clay modelled by hand. The larger figures 2168-9 are modelled hollow, like the larger handmade figures 1452 ff. in Floor-Case X. This was done to prevent distortion in the kiln, and marks the complete development of Oriental moulded technique. Hs. $10\frac{7}{8}$ in.—$4\frac{3}{16}$ in. II, 204 (2160), 64 (2161), 206 (2162), 287, (2166), 202 (2167), 203 (2168).

2170-74. Male Votaries of the same style, standing erect, with one hand slung across the body in a fold of the over-garment, as in the stone statues 1002, 1004, in Wall-Case 29, and 1352-3 in Centre-Case A. The bearded man 2170 wears pointed cap with long lapels and richly fringed cloak. The bearded head 2171 is in similar style. On the other hand, 2172-3 have the heavy Egyptian wig, large earrings, short tunic with overfold, and short cloak (2172). In 2173, though the body is moulded, the head has been much retouched by hand; and the warrior-votary 2174 has a wheelmade body, and only his head is moulded. His helmet, which is hand-modelled, is of early Hellenic type, and the painting on his body seems intended to represent the shoulder-plates of a Hellenic breast-plate. Hs. $10\frac{7}{8}$ in. $-2\frac{3}{4}$ in. IX, 70.

2175. Head of a Male Votary, on a rather larger scale, probably made in a mould but almost wholly retouched. This marks the transition from the hollow mould-pressed figures of moderate size, to the very large and mainly hand-modelled statues of the seventh century, 1452 ff. H. $3\frac{5}{8}$ in. Terra-cotta Case 5

2176-80. Seated Female Figures, of the same general style as 2160-9, with hand to breast (2176-7), or tambourine (2178-80), or bird (2179), much broken. These seated figures have been extemporized, by first moulding a standing figure, and then bending it to the proper angle, and adding a clay support, 2177-9, or a chair, 2180, at the back. The heads of 2176-79 are moulded, but 2180 has been retouched in the "snow-man" technique: probably it was damaged in the bending, and had to be repaired. H. $5\frac{5}{16}$ in. — $3\frac{3}{4}$ in.

H, 81 (2176), 78 (2177), 77 (2179), 53 (2180).

## PERIOD OF HELLENIC INFLUENCE
## ABOUT 550-300 B. C.

### MOULDED FIGURES IN THE HELLENIC STYLES

The spread of Hellenic influences affected the style of the terra-cottas as profoundly as that of the sculpture. But it did not alter the technique. Greece had already borrowed the mould from the same Oriental source, and had adapted it to the purposes of a far higher craftsmanship than that of Cyprus. The moulded terracottas of the East and of Cyprus are seldom fashioned in the round; almost all are flat-backed, and the majority would be more truly described as executed in rather high relief. There were strong local reasons why the Cypriote figure-makers were slow to evade this restriction. The art of clay modelling always tends to follow the lead of contemporary sculpture. The flat proportions habitually observed in Cypriote sculpture, which have already been shown (p. 130) to result from the tabular structure of the native limestones, offered no challenge to more ambitious work in clay; and the clays of Cyprus, also, are naturally calcareous and gritty, and need careful preparation and more than ordinary skill if they are to satisfy the requirements of very high relief. In Greece, on the other hand, where the thick-bedded limestones and frequent marbles made it easier to execute sculpture of full proportionate thickness, the clays are for the most part better, and in some localities exceptionally good; and artists, duly followed easily the lead Terra-cotta Case 6

Terra-cotta Case 6

of the stone-carvers. Before the end of the sixth century, seated figures, and even some standing types, were being struck from Greek moulds, in their true natural proportions; and by the fourth century the use of a mould in two or more sections, fitting tightly together, permitted the production of statuettes which had practically no "back" at all, but were fit to be seen from almost every point of view. This mechanical improvement of the moulds, moreover, made it safe to attempt under-cutting, and so permitted far greater depth of relief, and complete freedom of pose. With the use of hollow moulds, too, came the employment of far finer and more fluid clays. The result was a fabric at the same time thinner, lighter, stronger, and of more delicate surface texture, worthy now of all enhancement by paint and gilding.

Some of the figurines of the Hellenic period which are found in Cyprus, may well be foreign imports from the workshops of Ephesus, Myrina, and other Greek cities of Asia Minor; but there seems no doubt, from the quality of the clays, as well as from a provincial note in the style even of fine examples, that good work was being done in Cyprus itself, by men of Greek training, from the end of the sixth century until the Hellenistic Age. This in its turn throws some light on the peculiar history of Cypriote sculpture. The conditions of access and of demand were presumably the same, but those of production different. Under the new technical conditions, with hollow moulds and fluid-filling, the Cypriote clays were now far less unworthy of a good craftsman than the soft flaw-flaked limestone. We find, therefore, a refined local school of Hellenic clay-modelling, but in sculpture little but clumsy and tasteless imitation.

Of Hellenic origin, also, are new and less orgiastic types of votary. These lay aside their tambourines, infants, and offerings of animals or bakemeats, and usually even the lyre, and stand simply posed with something of the quiet dignity of the votive figures on the Athenian Akropolis. Fresh renderings of the Mother Goddess are more akin to the beneficent Greek Demeter than to Syrian Astarte, or even Phrygian Cybele. And from the fourth century onward we have (at all events from the tombs round Kition and Kurion, and perhaps also from suburban sanctuaries) many purely secular studies of girls and young matrons. These culminate in a local school which at its best has a general affinity with those of Tanagra and Myrina, though it easily degenerates into shallow and tasteless posing.

2181-90. Female Votaries, fully draped in Doric chiton and himation; erect (2181-2, 2186-8), seated (2183-4), or recumbent (2185); some let their hands hang loosely by their sides; others hold a libation bowl (2186), or a flower (2187-8), or simply draw forward the edge of the veil which falls from their head (2189). 2190 wears over one shoulder a belt of pendants like that worn by the temple-boy 2292: compare also Terracotta Case 6

2181

2186

2187

the collar with amulets and signet ring worn by 2154. A few details have been added by hand to 2187, and the surface of 2188 has been carefully revised. The free vigorous modelling of 2189 appears also to result from retouching a moulded figure. Hs. $8\frac{3}{16}$ in.— $2\frac{7}{16}$ in.

H, 271 (2181), 267 (2183), 339 (2186), 266 (2187).

2191

2192

2241

2191-2. Female Votaries, partly or wholly nude. Here the mature Greek appreciation of the human form permits the

Terra-cotta Case 6

revival of the nude type of goddess or votary, without repeating either the grossness of primitive modelling or the stiff symbolism of the Oriental moulds. Hs. $2\frac{13}{16}$ in., $3\frac{1}{16}$ in.

2193-97. Heads of similar figures, of the same good period. All are female except 2197, which represents a youth and belongs to the fourth century. Hs. 3 in.— $1\frac{5}{8}$ in.

II, 514 (2195).

Large terracotta figures of Hellenic style are uncommon everywhere, when once full mastery of stonework has been achieved. There are, however, a few fine examples in which the tradition which is represented by the large heads in Oriental style passes on into an Archaic Cypriote and even a Hellenic phase. See especially 1458-67 in Floor-Case X.

## PERIOD OF HELLENISTIC AND GRAECO-ROMAN ART AFTER 300 B. C.

From Hellenic to Hellenistic and Graeco-Roman work the transition is gradual, but the decadence persistent. The old native types disappear almost wholly, and the old methods completely. Their place is taken, as everywhere else in the Graeco-Roman East, by poor copies of favourite subjects like Eros, either attended by Psyche, or engaged in childish sports; Phrygian votaries and temple-boys like those of the sculpture series; figures of Silenos or Pan; and the long series of grotesque and stage-characters. Cyprus, in short, has now been received fully into the "civilized world"; it has no longer the power, or the will, to have art or culture of its own.

### GODDESSES AND VOTARIES IN HELLENISTIC STYLES

These are all pressed in a shallow mould, and are hollow; but are unworked behind. The clay is fine and dusty, and the best-preserved examples have a ruddy burnished surface. The style is more and more that of a commonplace Hellenism, with loose inexpressive forms, ill-concealed by over-elaborate drapery.

2198. Goddess enthroned, fully robed and wearing on her head a high cylindrical polos. She raises her left hand in front of her, a faint survival of the old gesture of maternity. This seems to be still the Great Goddess of Cyprus, but she has now lost all cruder signs of barbaric or Oriental origin, and has become assimilated, on one hand, to Cybele, the Great Mother

of Asia Minor; on another, to Demeter, the beneficent goddess of corn and fertility, who presides over the Eleusinian Mysteries. On either side of the throne stands a female votary, fully robed, carrying a rectangular box, probably to hold some mystic objects, such as were used in the worship of Demeter. Other terracotta figures of similar style show two goddesses seated side by side, exactly as Demeter and her daughter Persephone sit, in similar compositions from Greece. H. $10\frac{7}{8}$ in. Doell, xv, 27, 989. Cyprus, p. 50. II, 376. Terra-cotta Case 6

2199-2210. Goddesses of the same type, seated, but unattended (2199-2202); and heads of similar figures with high polos (2203-2209); the head 2210 also represents a Goddess, wearing a stephane like Aphrodite, instead of a polos. Hs. $7\frac{7}{8}$ in.—2 in. Doell, xv, 29, 991. Cyprus, p. 51 (2199).
II, 379 (2199), 386 (2200), 380 (2201), 382 (2202), 413 (2203), 416 (2205), 420 (2207), 123 (2208).

2211-2215. Female Votaries, like those who attend the Goddess 2198; they carry similar boxes, except 2215, who bears on her head a vessel for holy water, and is of rather different fabric. Hs. $10\frac{1}{4}$ in.— $5\frac{9}{16}$ in.
II, 315 (2211), 377 (2212), 378 (2213), 312 (2214).

### STUDIES OF DAILY LIFE, IN THE MANNER OF MYRINA AND TANAGRA

These figures are in fine dusty clay, probably pressed or cast originally in a multiple mould, but thoroughly retouched by hand. They are probably of native work, but are wholly inspired by the better class of early Hellenistic genre-modelling.

2216-2229. Female Figures, in the full flowing dress — Ionic chiton and himation — which is universal in the fourth and third centuries in Greece. The types represented here happen to include some which repeat actions or poses which we have seen to have had a religious or magical significance at an earlier stage: 2216, for example, plays a tambourine; and 2217 carries an infant. But this is perhaps accidental, or at most a meaningless survival; the majority are mere genre-figures, standing or seated (2220–2223); often closely wrapped in a large cloak (2222-23). The figures 2224-2229 are of poorer and later workmanship. Hs. $8\frac{3}{4}$ in. — 2 in. Compare Cyprus, p. 51.
II, 320 (2217), 344 (2218), 327 (2219), 318 (2220), 357 (2223), 320 (2225), 310 (2226), 283 (2229). Terra-cotta Cases 6, 7

2216

2217

2230-2240. HEADS of figures like 2216-23: note especially the veiled head 2230 and the fine modelling of hair and features in 2235. Hs. $3\frac{1}{4}$ in.— $1\frac{1}{8}$ in. II, 453 (2230).

HELLENISTIC VERSIONS OF SNOW-MAN COMPOSITIONS

These figures probably come from small rural sanctuaries where old types of offerings remained long in vogue, and the new fashions of moulding came in late and gradually.

Terra-cotta Cases 6, 7

2241-56. FIGURES FROM RING-DANCES, pressed solid in very shallow moulds of late Hellenistic style, and then attached to a hand-modelled ring of clay. All these are female figures,

2240

2257

2252

with the doubtful exception of 2250; and they are so nearly alike in technique that they probably belong to one and the same shrine. The artist was not always careful to employ

a suitable mould for his figures; for example, the female votary 2247 has her real (mould-pressed) hands hanging freely by her sides, like 2181 ff., and keeps touch with her neighbours in the dance by means of supplementary arms, modelled very crudely in soft clay; 2248 has been turned into a flute-player by disguising her original arms with clumsy additions of the same kind; and 2249 has the mouth-strap of the flute added separately. On the other hand, 2249-50 have only the face moulded, and the bodies columnar and modelled by hand. Similar figures (2251-6) stand free; their bases, however, are irregular, and they seem to have been broken away from ring-dances like the preceding group: 2253-6 are playing a lyre, like the early figures 2035, 2044, 2057-8, but the lyre is now not the Oriental three-cornered cithara (compare the stone figure 1265) but of regular Greek pattern, as in the stone figure 1085. Doell, XV, 24, 971 (2251).

Terra-cotta Case 7

II, 309 (2243), 269 (2244), 306 (2245), 270 (2246), 280 (2247), 36 (2248), 735 (2249), 353 (2250), 272 (2251), 184 (2252), 282 (2254), 37 (2255), 38 (2256).

One remarkable fabric, well represented here, appears to be unknown to other collectors of Cypriote antiquities. The nearest parallels are from a small sanctuary in Southern Italy, and are so closely alike as to prompt the suggestion that this series may not be from Cyprus at all; since General di Cesnola is known to have acquired a considerable collection of antiquities from this part of Italy. It combines the freehand modelling of the "snow-man" technique with effeminate faces, shield-medallions, and other details, which are quite incongruous, and are impressed in Hellenistic moulds.

2257-61. Warriors of "snow-man" technique but provided with moulded faces of Hellenistic style. They are usually bearded, and wear high caps or helmets, the deep brim and broad chin-strap of which are modelled freehand in soft clay. Like the early warriors (2098-2102 they carry round shields, and brandish an imaginary spear; the shield of 2257 has a Gorgon device impressed from a shallow medallion-mould of the same late style as the warrior's head. Hs. $5\frac{1}{4}$ in. 4 in.

II, 260, 265, 262, 352, 354.

2262. Male Votary, represented nude in Greek fashion, in a late and debased "snow-man" technique, which betrays traces

Terra-cotta Case 7

of Hellenistic influence. Compare 2063 which, though earlier, is already contaminated in the same way. H. $7\frac{3}{8}$ in.

2263-70. Male Votaries in the same mixed style as the warriors 2257-61, with snow-man bodies, late moulded heads, and childishly modelled accessories: 2265-6 carry kids, like some of the early votaries, 2041. Among the detached heads, 2267-70, the broken surfaces of 2270 show well the construction of these figures. Hs. $3\frac{7}{8}$ in.— $1\frac{5}{8}$ in.

II, 189 (2265), 186 (2266).

2271

2299

2271-8. Horsemen, of the same style as the unmounted warriors 2257-61. The shield 2271 has a Gorgon medallion like 2257; and the horse 2272 has the bridle added in relief. The much larger horseman 2276, and the two detached horse-heads 2277-78, have other horse-trappings rendered also in relief. Hs. $14\frac{15}{16}$ in.— 4 in.

II, 261 (2271), 661 (2272), 657 (2273), 659 (2274), 637 (2276), 672 (2277), 670 (2278).

2279-80. Horses. Unlike the "snow-man" animals of the preceding group, the two detached horses 2279-80 are modelled quite freely in a vigorous Hellenistic style, with considerable observance of nature. The pose, and the indications of reins and harness, separately modelled, show that they have formed part of one or more chariot groups. Hs. 5 in., $5\frac{3}{8}$ in.,

II, 666, 667.

2281. Chariot and Horses, mould-pressed, and represented from

in front in absurdly shallow relief: all, in fact, that is recognizable is the fore-part of the four horses, and the heads and shoulders of the two occupants of the car. Similarly abbreviated groups are recorded from the Phoenician coast; but it is not clear whether Cyprus or the mainland is guilty of inventing them. The chariot has a dense white slip. Doell, xiv, 24, 935; Cyprus, p. 164. II, 658. Terra-cotta Case 7

2282-2290. Heads of Deities and Votaries in various Hellenistic styles. The red clay of 2282 seems to belong to a fabric of large funerary terracottas characteristic of the later tombs at Marion in the northwest of the island. 2284 follows a late Zeus-type; 2285 a Hellenic Herakles; 2286 is beardless, but has the horns of Zeus Ammon, and should be compared with the earlier stone statuettes of that deity (1136-1140). The peculiar fabric of 2290, with chalky pink slip, whitened eyeballs, and black paint on eyes and hair, relates it with the well-worked head 1462 and with the chariot 2281. With these late types compare the large heads 1469-70 in the funerary fabric above mentioned, and in other styles, exhibited in Floor-Case X. Hs. $3\frac{1}{16}$ in.— $1\frac{5}{8}$ in. Terra-cotta Case 8

II, 539 (2283), 607 (2286), 531 (2287), 525 (2289).

### Miscellaneous Moulded Figurines of Late Styles

These are all of poor quality, and, with the exception of the Temple-boys, Phrygians, and Lions, are devoid of local interest or associations. They are only of value to show how completely the native traditions of clay-modelling died out after the age of Alexander.

2291-98. Temple-Boys represented in the conventional dress and poses. With the crouching temple-boys 2291-95, compare the stone figures 1204-1222: compare also the larger clay example 1463, and the clay heads 1465-7. Note the rich belt of pendants worn by 2292. With the standing temple-boys 2296-7, compare the stone figures 1191, 1193; and note their conventional flat cap. Of 2298 only the head is preserved. Hs. $7\frac{3}{4}$ in. $1\frac{3}{8}$ in.

II, 340 (2291), 345 (2292), 346 (2293), 348 (2294), 347 (2295), 342 (2296), 314 (2297).

2299-2301. Phrygian Votary, perhaps intended for Attis, the Phrygian counterpart of the Syrian Adonis in the cult of the Great Mother. He wears the same soft cap, loose tunic and

Terra-cotta Case 8

trousers, and flowing cloak as the stone statuettes 1231 and 1350. In 2299, he is represented dancing wildly; in 2300-1 he rides a horse. Hs. $7\frac{3}{8}$ in.— $1\frac{3}{8}$ in. II, 307, 665, 663.

2302-2318. Eros, represented in various postures: holding a swan 2302-5; an apple 2305-7; playing with a dog 2308; riding a goat 2309; wrapped in a cloak 2310; drinking 2311; or recumbent 2312. The heads 2313-14 show a peculiar hair-plait on the head (cf. 2318 below): and the head 2314 is itself winged, an anticipation of the "cherubs" of the Renaissance. In the relief 2315-6, Eros is shown in converse with Psyche, and 2317 probably represents Psyche separately; 2318 repeats a very popular blending of Eros with the Graeco-Egyptian deity Harpokrates; and the characteristic hair-plait of 2311, 2313 is really an attribute of Harpokrates. Hs. $5\frac{7}{8}$ in.— $2\frac{1}{2}$ in.

II, 351 (2302), 363 (2303), 365 (2304), 333 (2305), 361 (2306), 370 (2307), 350 (2308), 336(2309), 369 (2310), 331 (2311), 366 (2312), 332 (2315).

2319-44. Grotesque Figures and Heads, including a recumbent dwarf (2319); a negro (2320) with unusual deep pink surface colour; an interesting series of Silenos types 2321-30 (archaic 2323-4, Socratic 2325-6, Hellenistic 2327-30); miscellaneous types 2331-8, and a few Tragic and Comic Masks, 2339-44. Hs. 3 in.— $1\frac{1}{8}$ in. II, 372 (2319), 360 (2323), 358 (2324), 208 (2342), 210 (2343).

2345. Bearded Mask for suspension. Like 2071-5 and 2133-6, this is a Hellenistic oscillum, showing the late persistence of this early type of votive offering. H. $4\frac{1}{16}$ in. II, 491.

2346-8. Reliefs, probably votive, all in poor late Greek workmanship — 2346 representing a youthful male head, in medallion border;2347 a deity seated full-face; 2348 a nude warrior charging to the right. Hs. $6\frac{3}{8}$ in.— 2 in.

II, 371 (2347), 340 (2348).

2349-50. Lions in the same late Cypriote style, under Hellenistic influences, as the stone lions 1383-5. Hs. $4\frac{1}{2}$ in., $4\frac{3}{16}$ in. II, 669 (2349).

# THE COLLECTION OF LAMPS

# THE COLLECTION OF LAMPS

NO lamps are known from Cyprus earlier than the Period of Oriental Influences, with the doubtful exception of one rude saucer with slightly pinched lip from the Bronze Age site at Kalopsida, now at Oxford; and this may after all be a crucible. Probably, in a forest-country like Cyprus, torches were commoner at first than lamps; and probably also, as in Egypt, and all through the modern Levant, a floating wick, set in any saucer, supplied the minimum of night light which custom demanded.

## A. CYPRIOTE SAUCER-LAMPS

About the seventh century, however, the device of pinching together part of the rim of a saucer, so as to make a wick-holder, was introduced from the mainland, where it had been in use, in Palestine at least, since the close of the Bronze Age.

2501-18. SAUCER-LAMPS WITH PINCHED RIM, of various dates from the sixth to the fourth century B. C. The earliest types (2501-7) show a rather deep bowl and no rim. A rim appears first in the fifth century (2508-9), and becomes broad and flat in the fourth (2510-16). Occasionally these lamps have the rim compressed in two places (2517), so as to hold two wicks. The solid lamp 2518 with a trough-spout interrupting the rim, as in the bronze lamp 4982, may be later still, but cannot be dated with certainty.

H. 1006 (2506); 1005 (2513); 1008 (2517); 1013 (2518); 1007 (2520); 1002-3 (2521-2); 1004 (2524).

In the fifth and fourth centuries, Greek lamps of black glazed ware and different construction were introduced. The bowl of these is shallow, but has an incurved rim to prevent the oil from spilling, and the burner is formed of a short trough-spout which projects from under the rim, and rises level with its upper surface. The

inscribed lamp (1855 in the Collection of Inscribed Objects), which may be even earlier than the fifth century, has a body of this type. When a handle is present, it is usually a nearly horizontal loop around the part of the body opposite to the nozzle.

To secure such lamps from overthrow on the high bronze lamp-stands of the period (4961-77 in the Collection of Bronzes), they were often made with an annular body, so as to fit onto a spike on the top of the lampstand; and this improvement was borrowed, very rarely, by native lamp-makers.

2519-20. Saucer-Lamps with Central Collar. These are of the ordinary fourth-century make, with wide rim, but rather more solid than usual; the central collar is high, narrow, and clearly experimental.

On the other hand, the device of the pinched lip is itself borrowed and applied to other purposes, as in the following group:

2521-4. Saucer-like Ladles with Pinched Rim. These are placed with the saucer-lamps for comparison and are probably of the same period, but are probably shovels for carrying hot coals, like the stone fire-shovels 1689-90, and 1861 in the Collection of Inscriptions.

Here the pinching of the rim serves to deepen the bowl and strengthen it near its junction with the handle.

### B. Hellenistic and Graeco-Roman Lamps

For the centuries next after the fourth, we have again no clear evidence as to lamps in Cyprus. But later still, from the first century B. C., ordinary late Greek lamps become very common in tombs. The fashions are now set by the great Greek cities of the Nearer East, such as Alexandria and Antioch, but the chronology is very obscure, and it is certain that many types were long in use together. A selection from these lamps is published in Atlas II, cxxxviii-cxl; compare Cyprus, p. 76.

2525-88. Lamps with Concave Top and Scrolled Nozzle seem on the whole to be the earliest, and certainly give place wholly to other types after the second century A. D. They have a round saucer-like body, covered by a concave upper side, with a small hole in the middle, through which to pour the oil. This upper side was made separately in a mould, and added to the saucer when half dry. The burner or nozzle projects in front for the whole depth of the body, and is roofed above

by a prolongation of the body cover. The development of this type from the primitive saucer-lamp is betrayed, however, by the scroll ornament on either side of the neck, which still suggests decoratively how a closed nozzle was first formed by folding the edges of the saucer together. The larger examples have handles opposite to the nozzle, either triangular and ornamented with a palmette or even a pictorial design, or crescent-shaped, or a vertical loop like that of many bronze lamps, degenerating in 2773, 2775, 2781 into a small excrescence which is often unperforated. But many of these lamps have no handle at all. The concave top is often decorated with a shell-ornament or rosette or wreath or other simple design, impressed from a mould.

The examples above described have been selected to illustrate the growth of the forms, and are for the most part quite simply decorated with a rosette, wreath, and other simple design. Many lamps, however, have more ambitious ornament, and the representations on them illustrate well the popular renderings of mythological incidents and well-known art-types. All are impressed from moulds, of every degree of artistic merit.

2589-2629. Lamps with Animals and Birds are very common, especially such as were attributes of some deity, like the Eagle of Zeus, 2594, 2598-9, the Dolphin of Poseidon, 2600-2, or the Cock of Asklepios, 2603. Hunting scenes are common (2607, 2609, 2620); and occasionally a fable is suggested, as by the bear and squirrel (or ape?) on 2612. Terra-cotta Case 11

2630-54. Lamps with Scenes from the Public Games, such as chariot races (2631-4) or gladiators and their weapons (2635-54).

2655-61. Lamps with Dionysiac Subjects, such as Satyrs, Maenads, and Silenos-masks.

2662-95. Lamps with Figures of Deities and other mythological figures and scenes are common, and occasionally reproduce recognizable works of art. Eros is especially common (2673-85). Note the representation of Europa and the Bull on 2671.

Another common type shows some affinity with the open-topped lamps of the fourth century, in its plain body and nozzle, and in its comparatively large opening, which is usually surrounded by a wheelmade moulding. It leads on to many later types which combine the peculiarities of the previous classes.

Terra-cotta Case 9

2606-2705. Lamps with Deep Body and Plain Top and Nozzle. Some of these have a loop handle set nearly horizontally round the back of the body (2699). Many are provided with a prominence on one side of the body (2696-7, 2701-3), perforated to hold the small metal pin with which the wick was trimmed. But this projection is often unperforated and merely decorative (2698, 2702, 4, 5). Transition to the next group is shown in 2702-5.

2706-14. Lamps with Long Nozzle and Ring Handle. Many of the later examples are in a sooty black ware, prepared by mixing oil with the clay before firing.

2715-39. Lamps with Convex Top and Long Nozzle. These are late derivatives of 2706-14, and seem to begin about the third century A. D. The ornament generally consists of radial ribbing: the pin-holder is often present, and the handle usually absent.

2740-94. Lamps with Low Body and Short Nozzle succeed to the lamps with volutes, and often show remains of the scrolls on the nozzle. They begin about the second century A. D., and go on till the fourth. Many of these (2772-95) have representations of animals, personages, and scenes like the earlier types, but in a poorer style and less durable clay.

2795-2838. Lamps with Oval or Pear-shaped Top show another interpretation of the structure in the design; the more or less concave top of the body being connected with the nozzle by a more or less horseshoe-shaped moulding. In 2806-29 features have been borrowed from 2706 ff. and 2839 ff. These are all late, probably not before the third century A.D., and run on into the Byzantine period. Christian symbols, cross and XP monogram, first appear on this type of lamp (2830-8).

2839-44. Lamps without Nozzle complete the decadence of this series; the body is flat and slightly convex, and the burner is a mere hole in the upper edge. The ornament usually consists of a poor rosette design, within a border.

Many lamps bear the names or trade marks of their makers, stamped or incised before firing, usually on their under side, but occasionally on the upper.

2845-2949. Lamps with Inscriptions and Makers' Marks, for the most part of the earlier and better made types 2525 ff. The

names are usually in the genitive case. Most of those in this collection are Greek: Ἑρμιανο[ῦ] 2880-3; Ἐφέσου 2877; (-)εοδώρ[ο]υ 2803-6; Πλάτωνος 2878; Σφυρίδωνος 2871-4; Χαρίδωνος 2875-6; Ζωΐλ[ο]υ 2879. Others are Latin: FAVSTI, 2857-70; ROMANE and ROMANE SIS, 2845-2852; P.C.F. (F for FECIT), 2853-56. Many names are abbreviated: Πολυ 2897; EVA 2898; and EY 2913, perhaps for the famous Cypriote name Evagoras; MA, 2900-11; AT, 2914; SR, 2912; CE with branch, 2900; IT, 2919; I, 2884-92; (-)εοδώρ[ο]υ 2893-96; and many lamps bear only single letters (2904-8) or monograms.

Others have a maker's mark, such as a human foot (2915-19), (2923), or a sole (2922, 2924) or a circle (2928-29) in place of a name; or in addition to it, like the branch on 2927. Some of the latest inscriptions, on lamps like 2930-49, are too illiterate or blurred to be legible; but they all seem to be Greek.

# THE COLLECTION OF GOLD AND SILVER ORNAMENTS

# THE COLLECTION OF GOLD AND SILVER ORNAMENTS

THE Collection of Gold and Silver Ornaments is exhibited in the Gold Room of the Museum. It consists almost entirely of personal ornaments, and illustrates every period of Cypriote art. Though it includes nearly all the principal types, it suffers, like the rest of the Collection, from lack of precise information as to the circumstances under which the objects were found. In particular, though the site of Curium is famous for rich tombs of all periods, no subsequent explorer has been able to identify the "Treasure Chambers" to which the greater part of this jewelry is attributed by Cesnola himself (*Cyprus*, Chapter XI; Perrot, p. 283 ff.: for enquiry on the spot, see S. Reinach, *Chroniques d'Orient* I, p. 267).

The Collection is therefore arranged simply to show the principal stages of the jeweller's art in Cyprus, and falls into the same main divisions and periods presenting the Bronze Age, the Early Age of Iron, and so forth, as have been already explained in the Introduction, p. xxvi ff. A few objects which have been reshaped (like 3136), or regrouped unskilfully since their discovery (like 3125, 3252, 3263) are noted as they occur: and the necklaces of miscellaneous beads and pendants (3388, 3393) now have been redistributed according to styles.

## I. ORNAMENTS OF THE BRONZE AGE

### i, ii. EARLY AND MIDDLE PERIODS, WITH INDIGENOUS CULTURE

To the Early Bronze Age, which has few metallic objects of any kind, no personal ornaments can be assigned with certainty. To the Middle period belong the dress-pins of copper and bronze (4674–91) in the Collection of Bronzes, and also the very rude spiral objects now to be described. Table Case i

Table Case i

3000 a-d. Spiral Ornaments, of silver, or rather of a primitive alloy of silver and lead. These objects are fairly common in tombs. When the burial is undisturbed, they are usually found about the head, like the more artistic spirals of gold and silver in later periods (3336-80). They are therefore commonly regarded either as ornaments for the hair, or as earrings. Such ornaments are shown in position on heads of stone and terracotta of later periods (1274, 1452-3); and the use of similar jewelry in the Bronze Age is suggested by the rude terracotta figures 2009-13, which show several earrings in each ear, passed through holes both in the upper and in the lower lobe. III, cxvii, 1, 4.

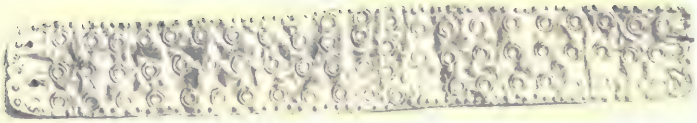
### iii. Later Bronze Age, under Minoan influence

The Late Minoan colonization of Cyprus introduced many fresh forms of personal ornament which had a long history elsewhere. Some of these are native to the Aegean homes of the settlers; others are derived from Egypt, which lay near at hand and became more easily accessible in this period. Side by side with these, however, the old spiral earrings, somewhat elaborated, persist into historic times. Much use is made of thin gold plate, embossed from behind with spirals, rosettes, lotos flowers or palm, and Mycenaean "eight-shaped" shields, and occasionally with sphinxes and other living creatures. Earrings are either spiral, or "boat-" or "leech"-shaped, or consist of a pendant of gold foil or a mere loop of wire. Necklaces are often multiple, and consist of several threads, with control-beads at intervals to keep the chains parallel. Eyelet-pins are popular, and often richly decorated with plaited wire.

3001. Sceptre-Head of Agate, richly banded in brown and yellow, designed as a six-lobed knob, with tubular socket above and below. The form is probably developed from that of the native distaff-head, which appears also on pins of the Bronze Age: compare 3149 of silver, and 4691 in the Collection of Bronzes. The socket contains the remains of a shaft of iron, which was coming into use as a "precious metal" in the Late Bronze Age (p. xxxi). Cyprus, p. 309; Perrot, fig. 563. III, vi, 1.

3002. Frontlet, of thin gold leaf, rectangular, and impressed with concentric circles, by beating over an embossed stamp, or a coiled wire. This embossed technique is character-

3001



3002

3003

3005

Table Case i

istic of Mycenaean gold work both in Cyprus and in the Aegean. Cyprus, p. 312; Perrot, fig. 602. III, xi, 4.

3003-4. Mouth-Plates, intended to be tied over the mouth of the deceased, to seal the lips. This custom prevailed also in the Graeco-Phoenician period (3294-6). The plate 3003 is of thin gold, embossed with rosettes; 3004, of gilt silver, thicker, and modelled to fit the lips. III, xi, 3; xxxix, 10.

3005. Necklace of spherical gold beads, and palmette pendants of gold leaf, alternately. The later necklaces 3301-2 have lotos pendants of a type which goes back to this period. III, x, 2.

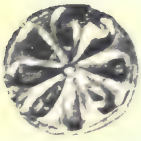
3006-56. Roundels of thin gold plate, intended to be applied to a background of cloth, leather, or woodwork. Many similar roundels were found in the royal "shaft-graves" at Mycenae. 3006-8 are flat, with embossed rosette ornament. III, iv, 1, 6. 3009-26, flat with a pattern of four lotos-flowers. III, iii, 6-7. 3027-56, highly convex, without ornament. III, v, 2.

3057-61. Pendant Beads from a necklace, shaped like flies (3057-9), and lotos petals (3060-1).
III, iv, 14-16 (flies); 18, 22 (petals).

3062-3092. Spiral Earrings, of plain gold wire of two turns (3062-70) or one (3071-86; 3094-3119): rather thicker wire is used for 3078-81. They are derived from the primitive spiral 3000, and were intended to hang in the lower lobe of the ear; 3062-86 are elongated so as to fall below it. 3087-92 are in silver of fine quality, not the primitive silver-lead; they are greatly elongated, and usually of two turns. That they were worn in clusters is shown by 3087, which consists of two such earrings rusted together.
III, xvii, 1-4, 19, 20, 23, 24, xlii, 13, 14.

3093-3114. Spirals of Gold Wire like the earrings 3062-92, but not elongated for suspension: they may, however, have been worn in the ears. III, xvii, 24.

3115. Boat-shaped Earring of gold, derived from the primitive spiral of one turn by thickening the middle part and shortening the ends, so that they only overlap slightly at the point of suspension. They are not, however, furnished with loops like the earrings (3159-60) of the Early Iron Age, nor do they interlace with hook-and-eye fastening, like the later "loop-earrings" (3701 ff.). III, xix, 32.



3006

3018

3062

3120

3131

3116

3115

3146

3140

3150

3160

3106

3165

3107

Table Case i

3116-3135. Pendant Earrings, consisting of a thin gold wire occasionally swollen slightly towards the middle: the ends usually overlap like 3115, but sometimes are simply twisted together for security: 3125, 3126, 3130, however, seem to be late "loop-earrings" wrongly added to early pendants. On the wire is threaded a pendant of thin gold plate embossed in the shape of a bull's head (3116-3130); but in 3131-5 the original design is forgotten, and its features are transformed into palmettes (3131-4), or zigzag lines (3135); a striking example of decorative degeneration. This type is common in the Mycenaean tombs at Enkomi. III, xvi, 1-13, 15-19. 3116 is rather larger and has lost its back-plate and suspension-ring: but it seems to be of the same class as the rest, though of more barbaric and angular style and probably of later date.

3136. Earring composed of a narrow gold ring, of which the ends should overlap, but are now distorted: an exactly similar example from Enkomi, in the British Museum, makes the original shape certain. At the middle point of the ring projects a granulated ornament, which may have been imitated from the bull's-head pendants, 3116 ff., and perhaps gives rise in turn to the "mulberry" earrings 3169-74 of the next period. III, xvi, 14.

3137. Pin Head of gold foil, forming a bull's head in the same style as the earrings 3116-35. III, iv, 33, or 35.

3138-42. Lentoid Beads of gold, made of thin plate; of characteristic Late Minoan form, circular with a deep longitudinal groove; (3138-40,) or oval(3141-2)the type is derived from the lentoid seal-stones and stone beads of this period like 3143. III, iv, 21.

3143 a, b. Lentoid Beads of Sard from a necklace; these are the prototypes of gold beads like 3138-42.

3144. Cylinder-Mounting of Gold, one of a pair, for an Oriental cylinder of rather more than average size. Smaller mountings of this kind have been found enclosing a Babylonian cylinder in a Bronze Age tomb at Agia Paraskevi, now in the Cyprus Museum, C.M.C. 4501: compare 4345.4351, which have these mountings imitated in steatite.

3145-8. Funnel-shaped Mountings of Gold, with recurved rim, formerly described as the mountings of large cylindrical

seals. Similar mountings have been found in a Bronze Age tomb at Agia Paraskevi, now in the Cyprus Museum, C.M.C. 4502. These may, however, be the separable necks of scent-bottles, like 3598; in which connection compare the silver objects described as "loom-rings," C.M.C. 4801-3. III, iv, 3-4. Table Case i

3149. Pin of Silver, modelled like a distaff-head of many lobes; compare the lobed sceptre-head 3001, and the early bronze pin 4691. Cyprus, Pl. xxi; Perrot, fig. 569 III, xxxix, 13.

## II. ORNAMENTS OF THE EARLY IRON AGE

### i. ii. TRANSITIONAL AND GEOMETRICAL PERIODS

In contrast with the showy but unsubstantial gold leaf from the Mycenaean tombs, much of which must have been made expressly for funerary use, the rarer ornaments of the Early Iron Age give the impression of every-day solidity, and not infrequently show signs of wear. In this period gold, though far from copious, is much commoner than silver, and is often of a warmer colour than the Mycenaean gold. Most of the types are derived from those of the Mycenaean tombs, but there are a number of fresh experiments. The series of earrings, with their various fastenings, is particularly instructive. In the Geometrical Period, "granulated" surface decoration as on 3186-8 begins to be characteristic. It is produced by soldering upon a smooth surface many minute balls of gold either in solid masses or in decorative triangles, zigzags, and other devices. It occurs but rarely in Minoan goldwork (3136), and in Greek ornaments it is replaced by filigree work of soldered wire: 3313, 3321 are early examples of this. All these objects are of gold unless otherwise described.

Earrings, in this period, consist either of a plain circlet, with ends overlapping or looped; or are of "boat" or "leech" shape, derived from the Mycenaean (3115), but sometimes adorned with "cage-and-ball" pendants (3178-85).

3150-65. Early Earrings of simple form, developing experimentally in the direction of the "boat shaped" earrings 3166 ff. 3150-8 consist of a plain circlet, the ends of which overlap at the point of suspension, but do not interlock. The circlet is symmetrical, slightly swollen in the middle, and even flattened or hollowed on the inner surface, for economy of metal. This is the first approximation to the "boat-shaped" type 3115, 3166 ff. III, xix, 21, 22.

Table Case i

3150-60 resemble 3150-8, but have each end twisted back upon itself to form a loop, through which the earring must have been tied to the ear by a thread.

3161 has the two ends twisted together in a slipping knot; the circlet is slender, and has a negro's head in steatite threaded on it like a bead: compare the steatite heads 1550-1 which are in the same style. III, xviii, 3.

3162-3 have the body of the circlet thickened till it forms a transverse keel. The twisted ends are now merely decorative, and the suspension loop is replaced by two arms, hinged to the boat-shaped body, with their free ends meeting, so that the earring was held to the ear by its own elasticity. III, xxiii, 35, 36.

3164-5 are of the same form as 3162-3, but their ends are twisted together in a slipping knot like 3161. III, xxiii, 29, 30.

3166-77. Boat-shaped or Leech-shaped Earrings of the fully developed boat-shaped type. The loop of 3166 is now very long, and the body somewhat flattened to a pyramidal form. Outside, a cluster of four small gold balls is added below: this ornament seems to originate in late Mycenaean earrings like 3136, and goes on into the period of Oriental influences.

3167-8 are of similar "boat-shaped" type, with four gold balls and a decorative binding of wire. But the upper part of the circlet is now unsymmetrical and opens with a hinge. Hinges of this kind are usually Graeco-Roman at earliest, as in 3609, but the workmanship of these examples seems to refer them to the Early Iron Age. III, xiii, 18.

3169-75 probably represent the "three-balled, mulberry-like" ornaments of the Homeric Age. The circlet is slender, and at the lowest point is a cluster of hollow gold balls, rendered as if attached to the circlet by a lashing of gold wire. The ends are plain and do not overlap. Later "mulberry earrings" occasionally reappear in Hellenistic tombs (3612-4) and are distinguished by their poorer workmanship and hook-and-eye fastening. III, xiii, 15, 16.

3176, a pair of these "boat-shaped" or "leech-shaped" earrings in silver, shows how they were worn in a cluster in the ear.

3177, in gold, shows the "boat-shaped" earring fully developed with a prominent keel and unsymmetrical loop. One end of the original circle of wire is now obsolete, and the other

has become a long hook which passes through the ear and returns to meet the front end of the body. III, xix, 18. Table Case i

3178-85. Boat-shaped Earrings with "Cage-and-Ball" Pendant hanging by a loop below the boat-shaped body. This very popular ornament consists of a gold cube surmounted

3171 3177 3178 3188 3189 3190

by a pyramid of balls enclosed in an arched frame. The meaning of this pendant is unknown, though some have taken it for a measure-full of corn. It is sometimes found associated with a second pendant representing a hawk of Egyptian style, but it seems to have appeared in the seventh century before Egyptian influence is strong. It went out of use in the sixth. Cyprus, p. 297, and Pl. xxvii. III, xxiii, 31, 32.

3186-8. Control-Beads, perforated transversely, to be worn in a collar of two rows: they have a flat rectangular surface covered with granulation within a narrow border.

3189-93. Pendant-Discs of Gold, made of solid plate, with a tubular collar on the edge, by which the pendant was threaded on a necklace. These discs are characteristic of the Early Iron Age. They are ornamented with concentric rings in relief, and other ornaments in granulated work. 3189 is ornamented wholly with triangles, like those on the Early Iron Age pottery (501 ff.), outlined and filled with "granulation." III, xix, 28.

3190 has an ornament of small balls and rings of twisted wire, soldered to its surface, an early experiment in the filigree work which eventually superseded granulation: it may be as late as the sixth century.

3191-3 are smaller and of simpler design; 3193 has now no loop.

3194-7. Plaques of thin gold leaf, rectangular, and perforated at the edges for attachment to cloth or leather. Like other examples of this rare class of ornament, they bore embossed representations, now quite disfigured.

Table Case ii

3198-3209. FIBULAE OF GOLD AND SILVER, following the types classified and described in detail in the Collection of Bronzes. 3198 of gold (Type iii) with slender bow, stilted and rather strongly arched: compare 4734-40, in the Collection of Bronzes.

3198

3201

3209

Gold fibulae are at present only known from the earliest tombs of the Transitional Iron Age: the other recorded examples have a higher stilt and flatter bow than this one, which is the only one of its kind in gold. Perrot, fig. 595. III, xli, 1.

3199-3203 of silver (Type ii): 3199-3200 have a plain well-curved bow, unstilted, III, xli, 7, 8; 3201 has a heavy bead worked at each end of the bow, III, xli, 2; 3203 has similar beads, added separately, III, xli, 3. In 3201-2 the pin is attached not by a spiral spring, but by an eyelet, perhaps after breakage; but the device may be something more than a makeshift, since similar springless fibulae are recorded from early tombs at Amathus and Kurion.

3204-7 of silver (Type iii) with high stilt and bow swollen, for strength. III, xli, 4, 6, 8.

3208, of hard clay (Type iii) with a socket in one end of the bow for a metal wire, seems to be an original model for casting fibulae. It represents a variety with very swollen bow, and a prominent moulding upon it.

3209 of silver (Type iv) with central knob and collar, and axe-head ornaments on the bow. It shows copious traces of gilding. Cyprus, Pl. xxi (inaccurate). III, xli, 5.

## III. ORNAMENTS OF THE PERIOD OF ORIENTAL INFLUENCES

Table Case ii

The types of this period are for the most part developed from those of the Early Iron Age; but their variety is greater, and their ornament is dominated by Oriental motives, palmette, lotos,

guilloche. Silver becomes very abundant towards the end of this period. The gold loses the warm colour characteristic of the Early Iron Age, yet as a rule is not greatly alloyed with silver; but it is seldom solid, and is often economized by plating it on a bronze foundation. Granulation is now combined with filigree work in gold wire. Table Case ii

The earrings elaborate the "boat-shaped" type inherited from Mycenaean times: the body is symmetrical, and often clearly marked off from the loop, which has its opening low down on one side; pendants and other ornaments are added below the body; or the body itself is made hollow to hold a coloured stone, but probably not much before the fourth century.

3210-31. Earrings with "Nail-Head" Pendant either cast solid on the body of the earring (3210-24), or suspended from it by a ring (3225-27). These earrings were commonly worn in clusters, for they are sometimes found rusted together (3226). They are commoner in silver (3222–7) than in gold (3210–21), but some of the silver ones show traces of gilding. 3228-31 are detached nail-head pendants from similar earrings. Cyprus, Pl. xxvii; (3210-21).

III, xxiii, 33, 34 (3210-21); xlii, 16-18 (3222-7).

3232-4. Earrings with Hathor-Head Pendants; of silver, gilded and fitted with rings below for other pendants.

3235-47. Earrings with Pendants of various design: 3235-7, in gold, have a lotos flower with two discs, from which again hang three bud-shaped pendants (some now missing), one in carnelian, two in thin gold embossed to imitate granulation; probably of the sixth century. These pendants show the prototype of the "spear-point" ornament (3304-6) which plays so large a part in Hellenic jewelry of the fifth and fourth centuries. Cyprus, Pl. xxvii. III, xix, 35, 36.

3238 has a lotos design in the earliest style of filigree work of the sixth century, in which the wire is still notched transversely to simulate granulation. From a small lotos pendant, three beads, now missing, were hung on gold wires. III, xix, 36.

3239 has later filigree work, and no pendants. III, xix, 24.

3240-3 are of the same boat-shaped form, but smaller and plain. III, xix, 17, 23.

Table Case ii

3244-7. Boat-shaped Earrings with the body cut away below to form the setting for carnelian (3244-6) or lapis-lazuli (3247). These earrings have been regarded as much later in date than the plain ones, on the ground that they contain coloured stones; but, as already noted, it does not seem safe to assume that the use of coloured stones begins so late in Cyprus as it does in Greece and the West, and the granulated decoration of these earrings suggests an earlier date. III, xix, 19, 20.

3210

3244

3248

3252

3253

3248-51. Lobed Earrings, of electrum, have the body divided transversely into five lobes, on which are filigree rosettes. This lobed type, which is closely related to the boat-shaped, begins early in the Troad (Hadaczek, *Ohrschmuck*, fig. 4) and in Ionia, where it is characteristic of the votive ornaments, of the eighth century, from the Temple of Artemis at Ephesus. In Egypt, another variety has been found in deposits of about the same date. In Greece, and also in Etruria, it gives rise later to a rich series of lobed and barrel-shaped forms. In Cyprus this type is exceedingly rare, and the pale "electrum" alloy of which these examples are made suggests Ionian origin. Their workmanship cannot be much earlier than the sixth century. Cyprus, p. 310; Perrot, fig. 585. III, xiii, 4, 5.

3252. Cloisonné Earring with Pendant. This has the body replaced by a cloison ornament, representing an Egyptian conventional plume of feathers: it is set with a carbuncle (perhaps not original), and formerly contained other stones or inlay. Below is a pendant hawk in thin gold. The strongly Egyptian style suggests a date in the sixth century, but if, as is likely, the earring is of Egyptian workmanship, it may be later. It should be compared with the cloisonné finger-rings 4071-2. III, xx, 15.

3253-8. Earrings with Late "Mulberry" Ornaments in which the large pyramid of balls is enriched by other smaller pyramids

like those of the "cage-and-ball" earrings 3178-85. Cyprus, p. 310; Perrot, fig. 584. III, xiii, 1, 3.

3259-60. Hathor-Heads embossed in thin gold and suspended from a twisted wire. They may be pendants from earrings, or perhaps were used separately. III, iv, 28, 29.

3261-7. Spiral Earrings of Silver, small, plain, and closely coiled. They cannot have been inserted in the ear, but may have been tied to it like some of the earlier earrings.

3268. Control-Plaque of Silver, from a necklace of three rows, designed with a setting for a flat stone: the gold palmette which now occupies this is not original.

3269-70. Pendants of Silver: 3269 with geometrical ornament, fragmentary; 3270 with two figures in Egyptian style, beneath a winged disc.

3271-6. Bracelets of Silver Plate, richly engraved and gilded: 3274 has lotos and cable pattern; 3275-6 have panels of winged figures, lions, and men, in Archaic Cypriote style.

III, xxxix, 11.

3277-9. Control-Plaque and Beads from a Silver Necklace. The plaque 3277 has an embossed design of lotos-tree and sphinxes, like that of the funerary stelae 1412, 1420, in the Collection of Sculpture.

The beads 3278 a, b, 3279 a-i, are rectangular plates embossed with female heads, like those on 3259-60, but of rather later style. These beads are of two sizes, but all of about the same date, in the sixth century. III, xxxix, 21.

3280-1. Bracelets of Gold Cloisonné Work. On a smooth gold base of thick gold, which closes with a hinge and clasp,

3280

3283

a frame of deep gold cloisons, once filled with enamel, encloses panels each containing a six-pointed rosette of similar cloisonné work, except the end panels, which contained embossed plaques, one of which is preserved and shows a lion's head in fine Egyp-

Table Case ii

tian style. The rosette panels recall a favourite ornament of the sixth-century potters in Cyprus: compare 699 in the Collection of Pottery. But the gold work is probably Egyptian. Cyprus, p. 311; Perrot, fig. 599. III, ii, 5.

3282. Grasshopper of Gold perhaps intended for a pin-head: possibly in imitation of the famous tettix or cicada-ornament worn by Athenian citizens in their hair. III, iv, 26.

3283-7. Figures of the Mother-Goddess in Gold designed for suspension by two loops at the back. The pose and working of the back and sides suggest that these are developed from a grasshopper ornament like 3282. III, iv, 8.

3288. Pendant Bead of Agate in Egyptian setting of gold feathers.

3289. Plaque of Gold with engraved representation of Atlas in Egyptian style supporting the sky, as on the scarab 4407: from a necklace. Cyprus, Pl. xxxiv, 6. III, v, 4.

3290-6. Frontlets of Gold Foil; ornamented with archaic Greek palmettes 3290-3, or birds 3294: the shorter and broader examples may have been used as mouth-plates. III, xi, 1, 2, 5.

3297-3302. Necklaces now begin to be frequent and elaborate; they often consist of several rows of beads and pendants with numerous control-beads, or of wide beads strung on parallel threads. Chalcedony, carnelian, sard, and banded agates come into use for beads, as for seal-stones, probably in the later sixth century. Amulets of Egyptian glaze are popular also.

3297, gold spindle-beads, with spherical controls. III, ix, 5.

3298-3302, gold pendant-beads, representing lotos-flowers (3299, 3301-2) and their buds (3298, 3300), alternate with spherical beads: 3300 was designed for cloisonné enamel.

3301 has pendants of a very early type and may be of Cypro-Mycenaean work. Cyprus, Pl. xxiii; Perrot, fig. 576 A (3298). III, x, 1 (3302), 5 (3300), 6 (3301), 7 (3299).

3303 (a) The beads represent tortoises and frogs and are of agate and carnelian, alternating with gold, solid or in relief: they probably represent more than one necklace. III, iv, 7.

3303 (b) The larger frog-bead in black-banded agate looks like Egyptian work.

3304-35. Pendants and Beads from necklaces of similar style; 3304-10 are simple tubes with collared ends. 3311-12 are control-beads perforated for a triple or double necklace. Table Case ii

3313-21, tubular pendants, to be hung vertically (3313-15) or horizontally (3316-21); these peculiar objects had some ritual meaning, for they are commonly represented in the strings of charms on statues of votaries like 1191 and temple-boys 1204-22. They may have contained relics or written charms, like the Jewish phylacteries. 3313, club-shaped, with filigree loops or eyes on the surface.

3316-21, tubular pendants to be hung horizontally: 3316-18 seem to represent a string of five beads, or perhaps a pea-pod, as in a Phoenician gold earring from Tharros; 3319-21 are cylindrical, like 3314-15, with one, two, or three suspension rings; 3321 has granulated filigree ornament, of the late ninth century.

3322, eye-shaped pendant; a plain box-setting for enamel or stone now missing; below it hang three fine chains with clusters of bell-shaped flowers. Cyprus, Pl. xxviii. III, iii, 3.

3323-5, crescent pendants, with clusters of bell-shaped flowers hanging from their downward points (3323-4). Cyprus, Pl. xxvii. 3332 is smaller and has its points joined lightly. III, xxiv, 23.

3326-35, control-beads and pendants of various forms: 3326 has a plain sard scaraboid in a setting like the swivel mount of a signet ring; 3327-30 gold lion-head pendants, probably of the early fifth century; 3331 another lion-head, perhaps from an early bracelet like 3558-61; 3332 is a bull's-head pendant of the same style as 3327-30; 3333-5 six-petalled flowers of gold, from a necklace. Cyprus, Pl. xxi.

## IV. ORNAMENTS OF HELLENIC STYLES, FIFTH AND FOURTH CENTURIES B. C.

From the middle of the fifth century onwards, Hellenic types compete with the traditional Graeco-Phoenician forms, and rapidly supersede them. Though in Cyprus the variety of form is not so exuberant as in Greece and Italy, several types were developed here which have some artistic interest. Most remarkable are the great spiral-earrings, in silver or gold-plated bronze, which begin near the close of the fifth century, and are out of fashion again by Table Case iii

Table Case iii

the middle of the fourth: these are a distant inheritance from the Bronze Age, and differ less from their prototype and from one another, than do the spirals of Greece and the West. Animal-headed earrings, which are common to the whole Greek world, and appear in the West in the sixth century, begin in Cyprus rather suddenly at the end of the fifth century, and soon supersede the boat-shaped type, of which the latest varieties in Cyprus do not seem to go far into the fourth century. Animal-headed bracelets appear in Cyprus about the same time. Among the necklaces, pendants shaped like vases, acorns, or spear-points are common: these are modifications of the older lotos bud. Figures of animals, monsters, and human beings begin to be common, and show some approach to naturalism. Filigree work superseded granulation almost wholly in the fourth century; and experiments in colour are made with enamels, and with beads of sard and carnelian. The garnet, of which the chief sources were in Syria, probably reached Cyprus earlier than the rest of the Greek world, where it is not common till the third century.

3336-3375. Spiral Earrings of Gold-plated Bronze with finely wrought gold terminals. The smaller examples have plain ends; but the majority end in ornaments of embossed gold plate and filigree work, missing in some cases: either rosettes (3344-66), or the heads of lions (3367-8), or griffins (3369-73), or two griffins side by side with filigree rosette below (3374-5). They were worn in the upper lobe of the ear, and are found so in tombs of the late fifth and early fourth centuries, and represented on statues like 1083 in the Collection of Sculpture. Cyprus, p. 310 (3367-8); Pl. xxviii (3367-8, 3369 ff., 3374-5); Perrot, fig. 573 and p. 882 (3367-8), 570 (3369-73), 571-2 (3374-5). III, xvii, 6-18; xlii, 6, 9.

3376-80. Spiral Earrings of Silver, of the same type as 3336-75. The spiral is of one turn only (3376-80), or two turns (3379). The terminal lion-heads of the pairs (rusted together) 3376-7 are of gold; but others are known with heads of silver, perhaps gilded originally. The flower-shaped pendant from an earring, entangled in 3380, is direct proof of the position in which it was worn. III, xlii, 1-5, 7-8.

3381 a, b. Disc Earring of Gold (3381 a), of slightly convex form, covered with granulation; on the back is a low collar or socket. This is a very rare example of the most characteristic

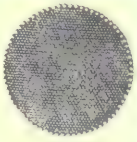
type of Greek earring in the fifth century, which, though represented in sculpture, in vase-paintings, and on coins, is seldom found in tombs. Worn in front of the lower lobe of the ear, it was probably secured through a hole in the ear by a stud which fitted into the socket behind the front piece. In a silver earring of this type from Amathus (Brit. Mus. 1605-6) this stud is preserved. Cyprus, p. 326. III, v, 1. 3381 b is the stud from a similar silver earring. In Italian earrings of the same date and form, however, the front piece

Table Case iii

3381

3382

3374



3381a

3385

has a short rod instead of a socket, to penetrate the ear, and be secured by a wire or chain passed through an eyelet in its end.

3382. Sphinx Pendant from a necklace, showing a sphinx seated full-face, embossed on a thin gold plate; the wings are of the curled archaic form, and the details show a combination of actual granulation with a punctuated surface intended to imitate it. Cyprus, Pl. xxv; Perrot, fig. 593. III, v, 3.

3383-5. Pendant Discs of Gold, like those of the Early Iron Age (3180-93), but of later style: 3383-4 have conventionalized lotos flowers and buds in filigree work. Cyprus, Pl. xxvi; Perrot, fig. 576 F.

3385 is granulated, and has three clusters of small bells hung on chains from its lower edge: the agate which occupies its centre seems not to be original. Perrot, fig. 590.

III, iii, 1, 2 (3383-4); viii, 3 (3385).

3386-3400. Necklace and Pendant now show filigree work replacing granulation, and more frequent use of coloured stones alternating with gold; the earliest and commonest are sard, carnelian, and agate; chalcedony and rock crystal

Table Case iii

are less common: compare the stones used for engraved signets of the same period 4136 ff. Coloured enamel is used to fill the interspaces of filigree and cloisonné work; and towards the close of the fifth century, opaque coloured pastes were already in use at Amathus as a substitute for stones. Pendants are common, but are treated not as independent amulets, but as decorative elements in a larger design. The old lotos bud is differentiated into spear-heads, acorns, and small amphorae; and these in turn, into other vases (3623-33). The necklaces here described are for the most part retained as they were published in the Atlas, but two of them (3395-6, III, vi, 2, 3), which consisted only of miscellaneous beads, have been redistributed, and part of their contents added to the other chains. It should be noted that even those necklaces which have the most coherent look contain a large proportion of miscellaneous beads: these serve, however, to display the probable arrangement of those elements which really belong together.

3386, long, slightly spindle-shaped beads of banded agate and chalcedony, with granulated gold mounts. This type of bead is at least as early as the XXV Dynasty, for it is characteristic of Nubian necklaces of Tirhakah's time; but in Cyprus it may have persisted later. Part of III, vi, 2.

3387, spherical beads of crystal and ribbed gold with crystal vase-pendant. III, lxxv, 7.

3388 (a), beads, terminals, and pendants of granulated gold, (b) gold beads showing the transition from granulation to filigree, (c) other pendants and beads of sard and carnelian. Part of III, vi, 3.

3389 ribbed gold beads, sard beads, and pendant. III, vii, 2.

3390, double chain of sard and ribbed gold, with several control-beads of gold, and a bull's head pendant of gold-mounted carnelian. III, vii, 3.

3391, gold beads for two threads, forming a rich design of alternate double-lotos flowers and pairs of circular bosses in high relief. Cyprus, p. 312; Perrot, fig. 601. III, ix, 3.

3392, gold beads, for two threads, of square cushion form with filigree rosette, characteristic of late fifth-century tombs at Amathus, where they were worn alternating with similar beads of coloured pastes. III, ix, 4.

3393, small gold beads; the palmette pendants in gold plate, two engraved, two filigree, are from the necklace. III, vi, 3. Table Case iii

3394-5, gold "spear-points" developing into vase-forms, a favourite design in the late fifth and fourth centuries. III, x, 3, 4.

3396, ribbed gold beads, with vases, spear-points, and pomegranate pendants. Cyprus, Pl. xxiv. III, v, 7.

3397, spherical gold beads, with acorn-pendants and Medusa head. Cyprus, Pl. xxii; Perrot, fig. 576 B. III, iii, 8.

3398, ribbed gold beads in three rows, controlled by an oblong plaque with beaded border and four palmette pendants: the agate now set in the centre is probably not original. Cyprus, p. 312; Perrot, fig. 600. III, viii, 2.

3399-3400, miscellaneous gold beads, plain, ribbed, and double-cone. III, viii, 1.

3401-3521. ANIMAL-HEADED EARRINGS, consisting of a circlet of gold wire, plain or twisted, which tapers from an animal's

3401

3405

head at the front end (often enriched with a broad filigree collar) to a hooked point which passes through a loop below the animal's throat. The heads most commonly represent lions, bulls, or goats: 3477-8 have a pair of bulls' heads side by side; but there are also dolphins (3401-4), human heads (3515-18), or complete human figures (3500-3514): the last two types face outwards, with the loop of the catch at the back, not at the creature's throat.

These graceful earrings make their first appearance in Italy in the late sixth century, in a heavier trumpet-shaped form, which was refined in Greece in the latter part of the fifth century, and reached Cyprus early in the fourth. Hereby continued in common use until Roman times with but little change: for convenience, therefore, the whole series is described together, irrespective of date, at the point where it first comes into use.

Table Case iii

The earliest examples are those in which the circlet is of twisted gold, gradually reduced in thickness from head to point, and joined to the head by a filigree collar, which often encloses a spherical bead of gold: they are usually lion-headed. Goats' heads appear next: the human figures seem to belong to the late fourth century and to the third. Earrings with a red carnelian bead immediately behind the head may be as early as the fourth century, and small garnets are set in the eyes of the animal in the third; but those in which the circlet is of plain wire strung with one, two or three beads of carnelian (3407-8), beryl, and garnet (3401-2; 3515-6), or glass paste, blue or green (3403-4, 3477-8), are usually late; yet 3405-6, which have such beads imitated in gold, are in other respects of good and early style. The blundered copies in soft gold-foil (3519-21) are certainly late, and probably funerary: the rest are, no doubt, real earrings worn in daily life. Cyprus, p. 310 (goat). III, xiii, xiv, xv (throughout), xx, 11, 12.

3522-3. Gold Pins with plain pomegranate head: the plain solid workmanship suggests a date within the fifth century at latest. III, iii, 4-5.

3522

Table Case iv

3524-51. Frontlets of gold leaf, either broad and rectangular (3524-32) or widened in the centre to a peak on one side (3533-7), or on both (3540); or long and narrow. Some are embossed with outlined leaves (3533) or palmettes (3535, 3537-8, 3543, 3546, 3549). III, xii, 1-8.

3552-3. Gold Bracelets of King Eteandros, of solid gold, quite plain, circular in section, with plain overlapping ends. On the inner surface is the name of the owner in Cypriote script:

| E-te-a-do-ro: | to: | pa-po: | ba-si-le-o-se |
|---|---|---|---|
| Ἐτεάνδρου | τοῦ | Πάφου | βασιλέως |

Of Eteandros, the king of Paphos.

The date of this Eteandros is uncertain, but similar bracelets are worn by life-size statues like 1356 in the Archaic Cypriote style, of the sixth and early fifth centuries. The objects actually exhibited are electrotype copies. Cyprus, p. 306; Perrot, fig. 217; Deecke, 46, 47. III, i, 1. Table Case ix

3554-5. Gold Bracelets, like 3552-3, but smaller: solid and quite plain. III, ii, 4.

3556-63. Bracelets of Gold-plated Bronze: the ends do not overlap and lie in the same plane. The ends of 3562-3 have a simple beaded ornament: those of 3558-61 are inserted, by a filigree collar, into lion-heads of embossed gold. This lion-headed type is introduced from Assyria early in the period of Oriental influences: compare the detached early lion-head 3331; but these examples are apparently of late fifth-century style, for they show the same imitation of granulated work as the sphinx-pendant 3382, and have filigree collars. The heads of 3556-7 are missing, but were probably similar. Cyprus, p. 311: Perrot, fig. 506 (3558-9). III, i, 2, 3, ii, 1, 2.

3559

3564-87. Silver Bracelets of massive design are common in the richer tombs of the sixth, fifth, and fourth centuries, particularly at Amathus and Curium. Their design varies but slightly. The ends usually overlap, and are sometimes prolonged spirally for two or more whole turns (3565). Others, usually of the end of the fifth century, have the ends open and facing each other in the same plane (like 3556-63), with animal-heads of embossed silver plate: 3568-9 have the heads of lions; 3570-1 goats or bulls. Occasionally these terminals are of gold (3564-5) or gold-plated bronze. On the other hand, the snakes' heads of 3572-82 are wrought in the solid ends of the bracelet, with engraved details: they belong to the late fifth century. Some of these (3579-81) are made to open with a hinge. Other bracelets have their ornament ribbed transversely (3585) or lengthways (3583-6). The clusters of silver bracelets rusted together (3582) shows in what profusion they were worn. III, vi, 1.

Table Case IV

3588. Silver Pin, with spherical head; this and the other objects 3589-97 belong to the same period as the bracelets 3564-87, and illustrate the profuse use of silver in the late sixth and fifth centuries. III, xxxix, 14.

3589-90. Silver Disc-Earrings, shaped like a spool or pulley-wheel, and apparently intended to fill a very large hole in the ear: they show traces of gilding. They probably are a variety of the same rare fifth-century type as the gold earring 3381.

3591-7. Silver Beads of double-cone form. The design is an early one, but these examples are probably not earlier than the fifth century. III, xxxix, 7-9.

3598-3600. Crystal Scent-Bottles. The forms of the bottles are developed from that of the Egyptian alabaster vases, 1601 ff., but have been simplified to suit their refractory material. 3598 is nearest to the alabaster shapes; it retains its gold-mounted neck and a gold cover attached by a chain: the combination of granulation with coarse filigree work suggests a date in the sixth or very early fifth century. Cyprus, p. 325; Perrot, fig. 562. III, lxxv, 4.

3598

3599 has an angular outline, and nearly cylindrical body and neck; 3600 is pearshaped. III, lxxv, 1, 2.

## V. ORNAMENTS OF HELLENISTIC STYLE FROM THE FOURTH CENTURY ONWARDS

Before the end of the fifth century, all traces of Orientalism disappear. The Hellenic policy of the kings of Salamis prolonged the pure style far into the fourth century; and as long as the island remained independent and prosperous, there was clearly an active market for fine work. It is not necessary, indeed, to suppose that all the best work was made in the island itself, and the identity

of the style with other Greek work of the time suggests that much was imported. Table Case iv

During the fourth century the old types of earrings, beads, and pendants rapidly give place to new ones, which persist with very little change throughout the Hellenistic centuries. The earring either

(a) loses finally its primitive form, and becomes a simple pendant, suspended from the ear by a long hook or wire, the successor of the plug-and-socket of the fifth-century discs (3381, 3589-90); or

(b) becomes a simple hoop of wire with hook-and-eye fastening imperfectly concealed behind a ball, disc, or rosette which replaces the animal's head of the earliest examples (3401 ff. above) and forms the principal design, though pendants are often strung on the lower part of the loop. This "loop"-type is common in the fourth and third centuries, and never wholly disappears.

Granulation disappears or at best is imitated rarely by notched wire (3615-6); and filigree work, after a brief and brilliant climax in the late fourth century, when floral and spiral designs are rendered with success, becomes rare and degenerate. Ropelike chains composed of minute links and secured by ornate hook-and-eye clasps replace the old necklaces of beads; and the few pendants which remain in use slide loosely upon these chains, instead of forming an integral part of the design. Bracelets are rare and are sometimes of bronze, and the finger-rings lose their grace and variety, in proportion as the use of large engraved or merely "precious" stones transforms the ring from a work of art to a mere mount or setting.

3601-2. Earrings of the old boat-shaped type, reduced now to a flat hemispherical disc, ornamented with small knobs round the edge, and filigree work on the flat surface, but still suspended by an open loop like the earlier earrings of this type. This pair may be as early as the end of the fifth century. Cyprus, Pl. xxvi; Perrot, fig. 576 c. Ill. xx. 20, 21.

3603-6. Earrings of the "Hook"-type, with elaborate designs which show little change from the fourth century to the first. 3603-4 have a granulated rosette-shaped body, and long drop-pendant. Perrot, fig. 576 e.

3605-6, concave disc, richly decorated with rosette and beaded spiral in filigree; below this, a female head in hunter Ivy tin.

Table Case iv

chains, and below this again hangs a conical pendant of modified vase-form, covered with rich filigree scrolls. Other chains suspend rosettes and smaller vase-shaped pendants. This fine pair probably belongs to the fourth century. Cyprus, Pl. xxv; Perrot, 576 d: Hadaczek, Der Ohrschmuck der Griechen und Etrusker, fig. 55. III, xx, 16, 17.

3607. Earring of "Mulberry" Pattern, consisting of a cluster of prominent bosses with filigree margins, in imitation of the early "mulberry" pendants. The fastening is unusual, the loop being hinged, and fastened to a catch-loop in front by a transverse sliding-bolt. Compare the earlier earrings 3166-7. III, xiii, 18.

3608-22. Earrings of the "Loop"-Type with hook-and-eye fastening, usually concealed by various ornaments. 3608-9, figure of Eros, and a vase pendant. On the suspension wire are strung beads of rough beryl, a sign of late date. III, xx, 11,12. 3610-14 have the ancient device of a pyramid of balls like 3253-8, more elaborate (3610-11) or plain (3612-14). 3615-16 have a richly beaded loop, and a fixed pendant like a ball in a noose of cord. 3617 has a pendant acorn; 3618 a vase; 3619-20 a crystal bead simply strung on the loop; 3621-2 are amethyst beads, perhaps from similar earrings. III, xiii, 13, 14 (3610-11); xviii, 16, 17 (3619-20); xx, 13, 14 (3615-16).

The numerous later developments of this "loop"-type are all described together in the Graeco-Roman section 3701 ff.

3623-50. Beads and Pendants of various dates and forms: 3623-50 are of gold: 3623-33 vases; 3623 exactly like the pendant of the necklace 3676; the rest, of fourth-century pattern; 3634-40 minute pomegranates; 3641 a rose bud, but the carnelian bead within it is not original; 3642 a goat's head from an earring, set with a carnelian cut to imitate a sprig of coral, perhaps not original; 3643-4, a gorgoneion and another evil-eye charm; 3645-50 flower-shaped mounts for stone beads. III, iv, 10, 12, 13, 23, 24; vi, 3 (3643-4).

3651-9 are of silver: 3651-4 oinochoai of a sixth-century form; 3655 a, b, amphorae; 3656 a toggle, of quite uncertain date; 3657 a spear-point pendant, gilded; 3658 a female head; 3659 a rosette bead with gold centre. III, xxxix, 16-20.

3660. Gold Necklace of fourfold plaited gold wire, with hook-

3603

3601

3606

3535

3660

3760

3830

3755

3915

3905

Table Case iv

and-eye fastening between solid terminals ornamented with lions' heads and filigree work. The hook and eye are screened by a reef-knot in gold wire with coiled ends. Fine work of the early fourth century. Cyprus, Pl. xxv; Perrot, fig. 587. III, v, 5.

3661-7. Gold Plaques, Roundels, and Tomb-Money with representations in relief: 3661 two goddesses; 3662 the Graces; 3663 magical symbols; 3664 defaced; 3665-7 blurred impressions of coins in gold foil, such as are common in late Greek tombs. III, iv, 2, 5.

3668-71. Gold Coins of Salamis, of the fourth century: perhaps used as tomb money, but more probably acquired as surface finds.

3668-9. Obv: bearded head of Herakles in lion-skin, to right. Rev: goat's head. Weight 5.0 — 5.4 grains. British Museum Coin Catalogue (Cyprus) Pl. xi, 16.

3670. Obv: head of Aphrodite or Astarte to left, in high Oriental head-dress. Rev: head of Athene in crested helmet, to left. Weight 11 grs. B. M. Cat. Pl. xi, 24.

3671. Obv: head of Aphrodite as on 3670 with the letter M behind. Rev: helmeted head of Athene. Weight 14 grs. B. M. Cat. Pl. xxiv, 24, p. cxiv. This is the rare gold piece issued by King Menelaos after 312 B. C.

## VI. ORNAMENTS OF THE GRAECO-ROMAN PERIOD

Table Case v

Transition is gradual from the purely Hellenic work of the fourth century to the inferior styles of the centuries after the Roman occupation. Bracelets of gold and silver become very rare, and bronze becomes common for these and also for finger-rings. It must be remembered, however, that after the fourth century Cyprus lost much of its importance and wealth, and also that the tomb-equipment of all but the richest families became very much simpler everywhere.

3672-82. Chain Necklaces altogether supersede the old strings of beads and pendants; and there is one class of very small chains with hook-and-eye fastening, which seems to have been used as earrings, to judge from the position in which they are found in the tombs. The eye-terminal of 3672 was set with a small sard, engraved with a fly, like the earring 3817, and there is a plain pendant disc. III, viii, 6.

3673 has long, narrow bar-links with paste beads. III, ix, 2. Table Case V

3674 has openwork rosettes alternate with paste beads. III, ix, 1.

3675 has flat links cut out of gold plate and a plain gold ornament. III, viii, 7.

3676 is of multiple curb-pattern, with degenerate vase-shaped pendant. III, v, 6.

3677 has polyhedral beads of carnelian alternate with short lengths of chain: pendant of another workmanship, with central onyx. III, vii, 1.

3678-82 are chain-earrings, with convex disc fastener: 3678-80 are of open links; 3681-2 of curb pattern. III, viii, 4, 5.

3683. Gold Bracelet of twisted wire with hook-and-eye fastening. III, ii, 3.

3684. Silver Bracelet, with overlapping ends sliding in guide-rings for adjustment. These sliding bracelets are common in bronze in late tombs; but the type does not seem to go back beyond the Graeco-Roman period.

3685. Silver Hair Pin with large bead of glass paste, imitating onyx, and a smaller one imitating rock-crystal.

3686. Silver Hair Pin with flat swordlike blade, and Corinthian capital, supporting human heads, dolphins, and a rich finial.

3687-3700. Pendants from Late Earrings like 3701 ff. 3687 has a design of four palmettes embossed in thin gold plate, with a filigree flower in the centre. 3688 is a flower in thin gold; 3689, a glass paste scaraboid in oval mount like that of the rings 4172-7; 3690, fourlobed paste bead in gold mount; 3691-5, small lentoid pendants in gold; 3696-3700, pendants on gold wires, of beryl, (3696) sard, (3697) paste, (3698) and rough late imitations of the Egyptian eye charm, in rough beryl (3699-3700).

The common earrings of the Hellenistic and Graeco-Roman periods cannot as yet be distinguished with certainty; and it seems probable that all the principal types had a long range in time. In default of precise record, they are, therefore, all classified here by form alone. The "hook" type (a), already noted, becomes rare; but the "loop" type (b) persists both in its unsymmetrical form with hook-and-eye fastening at one side, and also in a symmetrical form, which has the fastening at the top, so that the loop hangs

Table Case V

below the ear like the early boat-shaped earrings. It also gives rise to a "delta-shaped" type (c) by prolonging the free end of the hook-and-eye fastening to form a large secondary hook which alone passes through the ear. Eventually the original loop of the earring disappears altogether, and the secondary hook (d) is attached directly to the back of the jewel. The effect is to revive the long free hook of the fourth-century earring, but this secondary hook can easily be distinguished by its S-shape, which is almost invariable. That these new types existed side by side is shown by the occasional occurrence of all three modes of construction behind the same decorative façade. The commonest ornament of these late earrings is still the plain ball or convex disc in front of the hook-and-eye; but the ball is often very small, and attention is concentrated on a pendant, either hung below the ball or loosely strung on the loop. The commonest pendants consist of one or more beads of pearl, amethyst, garnet, beryl, or glass paste, threaded on a fine wire: carnelian and agate become rare. Other pendants consist of slight gold mounts, containing flat glass pastes, or cheap stones, with secondary pendants of pearls or coloured beads.

3701-3825. Loop Earrings of the unsymmetrical type already noted. All consist of a plain loop with disc or minute ball (3701-21) sometimes omitted (3732-39), or disc and ball pendant (3740-65), or there may be various pendants without disc (3766-86); or disc or pendant may be replaced by other ornaments of gold (3787-91); or settings for pearls (3792-5) or stones, or paste (3792-3817). The setting of 3817 contains a sard rudely engraved with a fly, like that of 3672. One striking series (3818-25, III, xxii, 30-42) has a large flat flower cut out of thin gold plate. These decorative variations are common to this and the earrings of other construction which follow. Their endless varieties offer little artistic or archaeological interest: they pass over, on the one hand, insensibly into the symmetrical type which follows; on the other hand, into the delta-shaped type; and the chronology of the whole series is still quite obscure. The limiting dates appear to be from the second century B. C., to the third century A. D.

III, xviii, 18, 21-25; xix, 33, 34; xxi, 4, 12, 21-2, 24-5; xxii, 1-3, 6-7, 9-14, 17-20, 25-9, 30-42; xxiii, 1-3, 8, 23.

3826-58. Loop Earrings of symmetrical type, very common in tombs of Roman Imperial period, in which the hook-and-eye fastening is at the uppermost point of the loop, and the lower

part more or less swollen like the Early Iron Age earrings, or else hammered out flat (3853-6). Some of these earrings are of large diameter (3849-52: III, xvii, 21, 22): a few are in silver (3857-8). This type eventually gives rise to the flat crescent-shaped earrings 3859 ff.

3859-3909. Crescent Earrings are developed from the symmetrical hoop-type (3826 ff) by expanding the body into a flat crescent-shaped plate. This is usually plain (3859-79), but sometimes decorated with borders of plain or twisted wire (3880-92), or minute balls like the early "granular" work (3893-97), or with filigree designs, or cloisons for enamel or paste gems (3898-3905), or with a fringe of beads attached by wire loops 3906-9.
III, xix, 1-12, 14-16; xxi, 1-16 (not 13); xxii, 8, 15, 16, 21, 22.

3910-11. Crescent-shaped Earrings of Byzantine style, in which the crescent plate is nearly semicircular in outline; it is distinct from the rest of the suspension loop, and is thick enough to be decorated with foliage in low relief, or even in some examples cut right through the plate. III, xix, 13.

3912-3945. Delta-shaped Earrings have the free end of the hook-and-eye fastening prolonged beyond the eye into a long free hook like a Greek delta (δ) or a slip-knot. They show the same variety of ornament as the preceding types: commonest is the convex disc or ball, in front of the fastening (3912-7). This type is found rarely in silver (3918-9) as well as in gold. Another characteristic ornament consists of three silver beads strung in a triangle close below the fastening (3927-34). Often one or more beads, of various materials and colours, are strung in the loop (3935-45). Many of the earrings have lost their beads. The fine agate beads of 3935-8 were very likely ancient already when they were reset on their present wires, since agate had almost passed out of use for beads in the later Roman times, and these beads are of a form which is common in Graeco-Phoenician necklaces. III, xxii, 23, 24; xxiii, 9-21.

3946-4022. Hook Earrings result when the original conception of an earring as a ring for the ear is wholly forgotten, and decorative jewels, of the same kinds as in the 'loop' earrings, are simply suspended in the ear by an S-shaped hook of thin wire, soldered behind them. III, xviii, 19, 20; xix, 25-7, 29-31; xx, 18; xxi, 1-3, 13-20, 23; xxii, 4, 5, 33, 39; xxiii, 5-7.

Table Case V

Characteristic of the latest Roman tombs (fourth and fifth centuries) are large convex discs of plain thin foil, circular or oval (4000-22). III, xx, 1-10, 19, 22, xxiii, 24-6

4023-37. Glass-Pendant Earrings consist of a single wire loop, of varying form, carrying a perforated pendant of glass, modelled or impressed in various designs: bird (4023), dolphin (4024-5), bottle (4026), club (4027), human heads (4028-33), or flat discs of amber glass impressed with lions (4034-6). Note the stone cross of 4037. The grotesquely modelled heads in many-coloured glass (4028-9) may be ancient, since similar objects are found in necklaces of the Early Iron Age. This type of earring, however, does not appear before the Graeco-Roman Age. III, xviii, 1-15.

4038-49. Pendants and Beads of Glass from similar earrings: probably all of late date, though 4046 may be of earlier workmanship: 4038 is a large grotesque head in opaque yellow on dark ground, like 4028-9; 4039-41 represent small jugs in dark glass with white spiral line like the late glass vases 5737-44; 4042-3 are ball pendants of dark glass with spots of several opaque colours to imitate "millefiori" glass; 4044-5 are similar rough glass pendants; 4046 repeats nearly the same form in a harder glass paste, or crystalline rock; 4047-9 are rough beads from earrings or necklaces.

4050 a-t. Pendants of Gilded Clay from late earrings or necklaces. This is probably tomb-jewelry, not intended for actual wear.

THE COLLECTION OF
FINGER-RINGS

# THE COLLECTION OF FINGER-RINGS

ALL the finger-rings and engraved stones in the Collection are separated from the other ornaments, and grouped together for convenience of comparison. The rings fall into two main classes: (a) those of which the goldsmith's design is a complete and independent work of art, or is enhanced only by enamels or by unengraved stones, employed solely as coloured accessories to the goldwork; and (b) those which serve primarily as settings for stones, either engraved or merely "precious". Here the design of the ring is subordinate, and seldom of artistic value. Both classes begin in the Late Bronze Age, and go on side by side into modern times. But rings with engraved seal-stones are very rare in Cyprus before the period of Oriental influences, the seals of earlier date (4300 ff.) having been worn not in rings, but as beads or pendants.

As the development of style in each of these classes usually proceeds on different lines, it can be best illustrated by describing the whole of each class consecutively, without more than occasional reference to the contemporary forms in the other. The arrangement of the Collection, therefore, is as follows. First (4051 ff.) all the rings of gold or silver which are without seal-stones are classified in the order of their styles, and with them a few rings (4070-5) which contain enamel or unengraved stones as coloured accessories. This class includes, however, all those (4055-62) which have a seal-design engraved in the gold or silver of the ring itself, because their main interest is as examples of metal-work; but it is instructive to compare these designs with those on engraved stones of the same period and style. Silver and bronze rings follow the gold rings of similar style. Then come all the signet-rings with engraved stones (4130 ff.) and rings of signet fashion even when the stone is unengraved, classified likewise in

the order of their style; and with them all engraved stones (except cylinders and steatite scarabs) which have become separated from their rings. The mounted and dismounted stones of the same period can thus be readily compared.

## A. FINGER-RINGS OF GOLDSMITHS' WORK

Rings of Egyptian or other foreign workmanship are very rare in Cyprus, and the only example in this Collection is of quite uncertain date.

4051. EGYPTIAN GOLD RING, heavy and thickened in front to form a solid bezel, the flat surface of which is sunk, and contains in relief an Egyptian solar disc in its sacred boat with high prow and stern. The form is one which begins during the Eighteenth Dynasty, but never goes wholly out of use afterwards. Ill. XXV, 1.

Mycenaean rings are rare in Cyprus, and repeat forms characteristic of Mycenaean Greece, with slender hoop and large oval bezel often set transversely on it. On the bezel, which is generally a little convex, there is usually engraved an elaborate pictorial design, in the same style as the Mycenaean lentoid seal-stones; or its face is filled with enamel, which is sometimes continued round the hoop.

The lentoid seal-stones of the Late Minoan Age were usually carried on a thread; when they are set in a ring, it is a light hoop with open ends secured by a wire like 4141, 4146–7 ff. below.

4052. GOLD RING, FORMERLY ENAMELLED, of thin gold, concave externally, with oval bezel slightly hollowed to hold the enamel, which filled also the outer surface of the hoop, but is now almost all decayed.

4053. GOLD RING with hoop slightly swollen in front, and not flattened at all. This type begins early, but is found also later.

In the Early Iron Age, jewelry of all kinds is rare; but the next ring may belong to the Geometrical Period.

4054. GOLD RING in rather red gold, like the early earrings 3150-74, of rough workmanship, flattened and expanded in front, and engraved with fine zigzag lines.

In the Period of Oriental Influences, gold rings are still uncommon; most of the rings of this period being signet-rings with swivel-mounted stones. There is, however, one fine series of rings both of gold and of silver, with engraving in the metal. It begins in

the sixth century and is continued into the fifth; but then gives place to rings of elaborate goldsmiths' work, designed to harmonize with the rich earrings and necklaces of that time.

4055-62. GOLD RINGS WITH ENGRAVED DEVICES. The narrow hoop is of uniform thickness and is either furnished with a separate plate, usually oblong with rounded angles; or else is hammered out for about one third of the circumference to a flat lozenge-shaped surface. Both types are closely copied from Egyptian rings of the XXVI Dynasty. The flat bezel is repeated in the rings from Phoenician tombs at Tharros in Sardinia, which are assigned to the seventh and sixth centuries, and the hammered type in contemporary rings from Italy and Sicily. The bezel is either engraved, or carved in low relief. The earliest engraving is in the Mixed Oriental style, representing the early sixth century, and perhaps going back into the seventh, and the latest in the Archaic Cypriote, or the beginning of the Mature style. The designs consist usually of a single figure, or at most a pair of figures facing each other. The bezel of 4056 is duplicated.

The majority are in intaglio and are intended to be used for sealing, but 4061-2 are in relief, and would be almost useless as seals.

DESIGN IN INTAGLIO

4055, engraved with two winged figures, meeting and holding a wreath; in the background an Egyptian ankh-symbol. Oriental style. Cyprus, Pl. xxxvi, 5. III, xxx, 7.

4056 has a double bezel, engraved in the upper half with a pair of lions, and in the lower with a pair of sphinxes. Archaic Cypriote style. Cyprus, Pl. xxxiv, 2. III, xxx, 1.

4057, engraved with Herakles in combat with a lion, within a cable border. Archaic Cypriote style. Cyprus, Pl. xxxiv, 3. III, xxx, 10.

4058, engraved with a man and a woman conversing: fine Archaic Cypriote style of the early fifth century. Cyprus, Pl. xxxiv, 4.

4059 has the bezel oblong and deeply notched; engraved with a palmette between a pair of flying Harpies which hold wreaths. The hoop ends in volutes. Mature style, of the late fifth or early fourth century. Cyprus, Pl. xxxv, 1.

4060, engraved with a palmette design: poor work of decadent Cypriote style, probably of the fourth century. III, xxx, 20.

DESIGN IN RELIEF

4061 bears a seated sphinx in relief. Archaic Cypriote style. Cyprus, Pl. xxxiv, 5.

4062, palmette design in relief: probably of the fifth or late sixth century. III, xxx, 21.

4063. SILVER RING with distinct bezel of the same type as 4055; the engraving is corroded. III, xlii, 21.

The engraved gold rings of the fifth century, which are among the finest products of Greek miniature art, are not represented here, and do not seem to have been recorded as yet from Cyprus. Unengraved rings of this type are recorded, however, though they need not be all as early as the fifth century.

4064-5-6. PLAIN GOLD RINGS with a slender hoop, four- or five-sided in section, thickening in front to a circular or oval bezel which is solid, wide, and usually slightly convex. III, xxiv, 25,27.

4067-9. PLAIN SILVER RINGS of similar types: too much corroded to show whether they were engraved or not. III, xlii, 22, 23.

In the late fifth and fourth centuries, the most popular rings are adorned with one or more brightly coloured stones in band- or box-settings, decorated with filigree work. Though of swivel design, these settings are often fixed in the hoop, which has mouldings or filigree work all round, and may end in volutes (4071), lotos flowers (4072), palmettes, or animals' heads, or whole figures (4074) like those of the contemporary earrings (3500-14). The whole hoop is often of rope pattern or richly moulded (4073, 4076). This group seems to develop out of an earlier type of Egyptian origin in which the colours were supplied by enamel or glass-inlay: but no direct connection can be traced with the enamelled rings of Mycenaean style

4070. GOLD RING with plain sard in a fixed box-setting with filigree and granulated ornament; on the under side of the setting a standing figure is embossed as if to imitate an engraved stone: fragmentary.

4071. GOLD CLOISONNÉ RING with three box-settings abreast between Cypriote volute capitals which terminate the hoop: the filling has perished. Probably of the early sixth century.

4072. Gold Cloisonné Ring with three box-settings abreast between angular lotos flowers; at the back of the hoop is a winged disc; the filling has perished. The workmanship resembles Egyptian; the box-settings, though fixed, have swivel-sockets like those of the signet-rings; they contain a blue paste, and a sard; the third stone is missing. Probably of the sixth century.

4073. Gold Filigree Ring with three box-settings in series, containing a beryl between two garnets: the hoop is enriched with filigree work, and makes a reef-knot behind. Late fourth century.

4074. Gold Figure Ring, with a large oval amethyst in rich filigree box-setting supported by a pair of small human figures like those of the earrings 3500-14. Not earlier than the third century. Cyprus, p. 310.

4075. Gold Ring of thin foil, probably for tomb-use only; it has a round garnet in a filigree box-setting.

4076. Gold Filigree Ring with hoop of plaited pattern, and round bezel filled with a rich rosette of filigree work.

4077. Gold Plaited Ring of heavy fourfold pattern. III, xxiv, 11.

4078-83. Gold Spiral Rings of the fourth and subsequent centuries: the most elaborate, 4078, has prominent snake's head ends (III, xxiv, 12); 4079 is of many coils, with small heads; 4080 has open ends with snakes' heads, like the fifth and fourth century bracelets; 4081-2 have simply overlapping ends; 4083, which seems to be of early make, has conventionalized snakes' heads, joined by a short bar.

In the Hellenistic and Graeco-Roman centuries most of the more elaborate Hellenic forms are repeated with little change, except that Alexander's conquests permitted a wider choice of coloured stones. The commonest rings are those of thin gold, filled with base metal or cement, and set with a single stone, plain or engraved, 4229 ff. below. Other popular types, without stones, are as follows:

4084-6. Gold Engraved Rings, thickened a little in front, but without distinct bezel: on 4084-5 is engraved a bird in a coarse deep-cut style: Cyprus, Pl. xli. 10; on 4086 a hippocamp. III, xxx, 6, 11, 15.

4087-95. Gold Engraved Rings of Graeco-Roman date, with representations of the Paphian Temple and the sacred stone within it (4087-8); or what seems to be an outside view, showing a column or mast half-fallen (4089-90), Cyprus, Pl. xli, 20; or both views together, on a double bezel (4091); or the temple and a tree (4092); two trees (4093), Cyprus, Pl. xli, 22; tree and wreath (4094); or a wreath alone (4095). III, xxx, 25, 16, (4089-90 not figured), 5, 2, 3, 4, 22.

4096-4109. Gold Motto Rings, inscribed in rough late letters, dotted or incised either ἐπ' ἀγαθῷ "for good luck" (4096-4102); or in the plural ἀγαθοῖς (4103-7). III, xxx, 8, 9, 13, 23, 19; or φυλασ (for φύλασσε) "keep guard" (4108) or other words illegible through wear (4109). Many of these rings are so small that they must have been made either for children, or for the upper joints of the smaller fingers; a custom which is attested by satirical references in Roman writers.

4110-35. Plain Gold Rings: some (4110-11) of the same form as 4109, but not inscribed; others (4112-20) with a low keel on the hoop, which is hammered out in front into a lozenge-shaped facet.

4121 has a solid hoop like a wedding ring. III, xxiv, 4.

4122-4130 are more pretentious but hollow within; 4131 shows two and 4132-3 three such rings together.

4134-5 have more or less elaborate mouldings on the outside.

## B. SIGNET-RINGS WITH ENGRAVED STONES

While the cylinder-seals of Babylonia and all Western Asia (4300 ff.) were worn at all periods on a cord about the wrist of the owner, the Egyptian beetle-shaped "scarab" seals were commonly worn on the finger, and from the XII Dynasty onwards were often strung for this purpose upon a slender hoop of gold, on which the scarab could be revolved with its flat face either outwards for sealing, or inwards towards the finger for protection and concealment when not in use.

Very rarely the lentoid Mycenaean seal-stones (though usually worn on a cord, like Babylonian cylinders) are found mounted on a wire, stretched between the open ends of a narrow gold ring, and secured by being twisted round them. This and even simpler types of signet-ring, made of a length of wire twisted onto itself,

persist in Cyprus, and (less commonly) in other parts of the Mediterranean, until the Period of Oriental Influences, when they are superseded by the swivel-ring, in which the stone itself, or its metal setting, revolves between pivots on the open ends of the hoop. The hoop is now made massive in the middle, to prevent it from straining apart and letting fall the signet.

4136-4147. Early Signet-Rings of Gold Wire, showing various experimental fastenings: 4136 has the ends simply twisted on each other; 4138 is a spiral coil of stout wire with overlapping ends and no fastening at all; 4140 seems to be made of an early earring like 3150-8. Next come the rings of Egyptian model, with open ends perforated to receive the suspension-wire, which is either coiled round them 4141, 4146-7, or hammered into a minute knob like a pin's head 4143-5. The earliest stones, some of which are of steatite and other soft stones, are perforated and simply threaded on the wire. Then, to protect the edges of the engraved face, a band-setting of Egyptian fashion came into use; and it was not long before the holes in its ends were fortified with swivel-sockets, which turned on the ends of the hoop as on pivots. There was now nothing but the strength of the hoop to prevent the ends straining apart, and the hoop was therefore thickened behind, less, however, in these gold rings than in the silver rings. The earliest setting is a narrow band, with the swivel-loops set up like ears on its upper margin; and as the stone was liable to fall out backwards, these loops were thickened and extended into a long claw which held it in place. Later settings are deep enough to grip the beetle-feet of a scarab, or the upper edge of the later scaraboid, and the swivel-sockets are then reduced in size and applied to the outside of the band. Many of the later stones are designed for such mounting and are perforated only partly, or not at all.

The stones in these early rings are as follows:

Natural and Early Oriental Stones

4136 has a natural crystal of beryl, perforated lengthways; 4137, a large flat bead of pale steatite, like a very rough Hittite seal-stone.

4138, an Assyrian conical seal of milky chalcedony, rudely engraved in the same style as 4361-3 ff. with a horned animal and another object behind it. The perforation is lined with

gold foil, and formerly when it was described in Cyprus, p. 369, "about a quarter of the lower part was encased in gold" likewise III, xxxii, 12.

SCARABS AND SCARABOIDS OF MIXED ORIENTAL STYLE

4130, green plasma scarab: two seated sphinxes adore a "sacred tree," rough early work: the wire hoop is of electrum. Cyprus, Pl. xxxvii, 13. III, xxv, 12.

4140, milky chalcedony scarab: Isis and Horus, between Ra and another deity, all in a sacred boat with birds on prow and stern. Cyprus, Pl. xxxvii, 12.

4141, bright green paste, much decayed. Cable border, in rough Oriental style. III, xxv, 7.

4142, sard scaraboid, plain. III, xxv, 3.

4143, gold scarab, engraved with ram-headed sphinx, and ankh-sign. Cyprus, Pl. xxxviii, 20.

4144, pale paste, decayed. Note the high swivel-socket.

4145, green jasper: winged uraeus snake, and obscure sign: in a claw-mounting. Cyprus, Pl. xxxviii, 25. III, xxv, 5.

4146, sard: two warriors fighting, with pointed caps, round shields, and two spears each; of the early seventh century. Cyprus, Pl. xxxvi, 8; Perrot, fig. 448. III, xxviii, 9.

4147, sphinx-shaped scarab of dark blue glass; engraved with a standing figure, much decayed.

4148-63. GOLD SWIVEL-RINGS of fully developed form, with slightly thickened hoop and pivot ends; the stone is sometimes mounted, sometimes not: the settings are often of electrum, which is rather more durable than gold. The stones are now usually of hard stone, but Egyptian scarabs of glazed paste are in fairly common use. This type begins in the seventh century and goes on into the fifth; in Egypt it remains in use even longer.

The stones (scarabs unless otherwise described) are as follows:

MIXED ORIENTAL STYLE

4148, Egyptian paste: vase with two spouts, pouring water. Cyprus, Pl. xxxv, 23 III, xxv, 13.

4149, chalcedony: a hawk-headed deity and a worshipper

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4150

support a blank cartouche, beneath a winged disc. Cyprus, Pl. xxxvi, 7. III, xxv, 9.

4150, chalcedony: two hawk-headed deities support a "sacred tree" about which are uraeus-snakes and the Egyptian double crown; above all is the winged disc. Cyprus. Pl. xxxvii, 10. III, xxv, 8.

4151, carnelian: an ape-headed deity sits writing with tablet and pen in front of a single character 𐋡, probably an early form of the Cypriote sign for *e*. Cyprus, Pl. xxvii, xxxvi, 2. III, xxv, 6.

4152, green plasma: two men in ribbed kilts wrestle between winged snakes. On the ground between them is an animal's head. Cyprus, Pl. xxxvii, 9. III, xxv, 10.

STONES TAIL, PLAIN OR DECAYED

4153, sard: bird and branch; poor late work. Cyprus, Pl. xl, 10. III, xxv, 4.

4154-5, sard or 4156 agate, scaraboids, plain.

4157, garnet, refixed and probably not original; the hoop is of gold-plated silver and the setting has a cable border; probably of the fourth century.

4158, malachite scaraboid, decayed: the hoop is of gold-plated silver.

4159-61, blue-green paste, decayed: 4162, very small agate scaraboid: 4163, bezel only: sard scaraboid, plain.

4164-71. Pendant-Rings are characteristic of the same period as the heavy gold swivel-rings. Some of these rings are very bulky and unsuited for finger-wear, and probably served not so much as a ring as for a handle for the seal-stone. The representations of them on statues, like 1204-12, show that they were often worn on a cord, or as part of a necklace; and some of them are, in fact, fitted with a tubular suspension-bead or collar along the back of the hoop, so as to be more conveniently strung among beads and other amulets. It was, then, an easy improvement to compress the hoop to an oval shape, more united to protect the stone. As ritual ornaments, these pendant-signets were worn until Graeco-Roman times, in the Greek world, in Egypt, and as far afield as Northern India; but apart from this, the custom of wearing rings

on necklaces seems to be confined to the period of Oriental influences.

4164, gold: sard scarab, finely modelled; Horus hawk with symbols of Osiris; uraeus-snake in front. Egyptian style. Cyprus, p. 310, Pl. xxxvi, 1; Perrot, fig. 440. III, xxv, 14.

4165, gold: the plain flat scaraboid is of lapis-lazuli, broken into three pieces, and rejoined with gold bands. Cyprus, Pl. xxvii; Perrot, fig. 439.

4166, silver: carnelian scarab: two men in pointed caps and long robes adore a "sacred tree"; fine work in Oriental style. Cyprus, Pl. xxxvi, a. III, xxvii, 4.

4167, silver: agate scarab: between uraeus-snakes, the name Men-kheper-ra, in cartouche, carelessly copied. This is the throne-name of the great Egyptian conqueror Thothmes III, who reigned about 1501-1447 B. C., and is very common on scarabs of all later periods. It is also the name of an obscurer King of the XXI Dynasty who reigned about 1043-995 B. C. This scarab, however, cannot in any case be much earlier than the XXVI Dynasty, which began in 664 B. C. Cyprus, Pl. xl, 19. III, xxvi, 3.

4168, silver: agate scaraboid; griffin and ankh sign; rough Oriental style. Cyprus, Pl. xxxviii, c. III, xxvii, 3.

4169-71, silver: without suspension ring, and of slighter make.

4169, blue glass-paste scarab, decayed: the gold mount has a poor cable border.

4170, Egyptian paste scarab; lotos design about a sacred beetle. Cyprus, Pl. xxxv, 2. III, xxvii, 6.

4171, silver mount, Egyptian glazed steatite scarab: two uraeus-snakes, facing.

4172-76. Other Pendant Settings for Signet and Plain Stones: all belonging to the period when stones were coming into use for their colour alone. Similar swivel-mounts are used also in ordinary necklaces for terminals (3672) and control-beads (3326).

4172, gold band-setting with cable ornament, and a suspension-bead at one end; brown agate, flat: two wild goats prancing back to back: Archaic Cypriote style. Cyprus, Pl. xxvii; xxxviii, 23. III, xxix, 2.

4173, gold band-setting without swivels, but with traces of a lost suspension-ring at one side; blue chalcedony scaraboid; a man runs between two prancing horses, which he controls with either hand; an instructive variant of the old motive of the "beast-tamer." Archaic Cypriote style. Cyprus, Pl. xxxix, 5. III, xxix, 14.

4174, gold band-setting with filigree ornament and blind swivels, suspended by a ring at one side from a plain gold-plated ring; sard scaraboid; winged Victory holding a wreath and standing nearly full-face, with head turned in profile. Mature style, of the late fifth century. Cyprus, Pl. xxxix, 4. III, xxix, 11.

4175, two band-settings like 4167, suspended one from the other on a ring like 4174: the stones are missing.

4176, lozenge-shaped band-setting with late granulated ornament, on a similar ring: the stone is missing. III, iv, 27.

4177, oval band-setting on a similar ring: flat green paste. III, iv, 30.

The silver rings of this period are of the same type as the gold rings 4148 ff. above; between the pivot-ends is an engraved scarab or scaraboid, set in a swivel-mount usually of gold or electrum but occasionally (4178-9) of silver like the hoop. The signets, as in the contemporary gold rings, are commonly of hard stone, but sometimes of Egyptian glazed paste. The hoop of these rings is sometimes as slender as in the gold rings, but more commonly is very thick and heavy at the back; and often too large to be worn conveniently on a finger. Most of these signets are of the sixth and early fifth centuries. After the early fifth century these massive rings go out of fashion.

4178-9. Silver Swivel-Rings, with silver mount. It is perhaps not mere accident that both these rings have their signet engraved in an unusually rough Asiatic style. They are of light make and have the early type of mount with high loop-sockets: compare the silver-mounted scarab 4192, which though rather later shows strong Hittite influence in its engraving.

4178, bright blue chalky paste scarab engraved with a flying bird like that of the painted vases in angular barbaric style. This bright blue paste is fairly common for scarabs and round flat-sided seal-beads (4549), in tombs of the geometrical

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period; it seems to be certainly earlier than the XXVI Dynasty and was popular in Nubia under the XXV. Cyprus, Pl. xxxviii, b. III, xxvii, 8.

4179, green plasma scarab, of the early keeled form: plain.

4180-4208. Silver Swivel-Rings of the fully developed form, with hoop greatly swollen behind. They cover the same period as the gold rings of similar construction, and the swivel-settings and engraved stones are of exactly the same forms and styles. The stone scarabs are generally of the same high-backed form, with a strong keel down the middle line.

EGYPTIAN STYLE

4180. Egyptian glazed steatite scarab, with double-footed ankh-sign between crowned uraeus-snakes; in early setting with enlarged swivel-ends. III, xxvi, 6.

4181. Egyptian ivory scarab: cartouche of Men-kheper-ra between a winged uraeus and a crowned king who kneels and makes offering; the setting resembles that of 4180. Cyprus, Pl. xxvi; xxxv, 1; Perrot, fig. 605. III, xxvi, 4.

4182, Egyptian greystone scarab: Osirian hawk and winged uraeus: much decayed. The hoop is missing; the setting resembles that of 4181.

4183, chalcedony scarab in the same early setting as 4181: ankh-sign rudely engraved; this scarab was already chipped when it was set.

4184, steatite scarab in electrum band; kneeling sphinx and bird, in barbaric style. Cyprus, Pl. xxxv, 22. III, xxvi, 9.

4185, blue-glazed stone: engraving much decayed. III, xxvii, 10.

4186, agate scarab: engraving decayed.

MIXED ORIENTAL STYLE: USUALLY WITHOUT MOUNT

4187-9, sard scarabs: hawk-headed sphinx and ankh-sign: the ankh-sign in 4187 is replaced by a lotos plant, and a nub-sign is added to fill the exergue. Cyprus, Pl. xxxvii, 15 (4187), 17 (4189), 19 (4188).
III, xxvi, 2 (4189), 5 (4187); xxxi, 7 (4188).

4190, agate scarab: solar disc between uraeus snakes, in solar boat: winged disc and disc-and-crescent above; papyrus foliage below; fine work of Oriental style. Cyprus, Pl. xxxvii, 11.
III, xxvi, 1.

4191, plasma scarab, gold claw mount; hawk-headed sphinx, in royal crown, recumbent; in front is 𐄁, the Cypriote character for *a*. Cyprus, Pl. xxxvii, 19.

4192, sard scarab: worshipper standing before a seated deity, both in high Hittite caps; a table is between them, and winged disc above; unusually rugged style, perhaps from Asia Minor; and the mount is of silver like those of 4178-9. Cyprus, Pl. xxxv, 4. III, xxvi, 10.

ARCHAIC CYPRIOTE STYLE

4193, agate scarab: cow and suckling calf in a very archaic Cypriote style, with some reminiscence of the Mycenaean treatment of this motive: in the background is a conventional tree, and the Cypriote inscription zo.wo.te.la.se, perhaps a Greek personal name like Zoteles: Meister reads: zo-vo-te-mi-se (Zoothemis). See Appendix. III, xxxii, 2.

4194, agate: hippocamp. Cyprus, Pl. xl, 18.

4195, sard: two lions struggle foot to foot and head to tail, forming a symmetrical group; cable border. Cyprus, Pl. xxxviii, 21. III, xxvii, 1.

4196, sard: Herakles with lion-skin and sword, attacks a rampant lion; uraeus behind; a winged disc above; poor unfinished work. Cyprus, Pl. xxxvi, 3. III, xxvi, 8.

4197, agate: winged figure kneeling with extended hands; poor unfinished work. Cyprus, Pl. xxxvi, 6. III, xxvii, 12.

MATURE STYLE, SCARABOIDS REPLACE SCARABS

4198, chalcedony scaraboid: a horse in the act of rolling or lying down: above is the name Στησικράτης in Greek letters of the fifth century. Cyprus, Pl. xl, 14. III, xxvii, 2.

4199, chalcedony scaraboid: Hades carries off Persephone, who lets fall a torch: very fine work of the fifth century. Cyprus, Pl. xxxix, 2. III, xxvii, 9.

4200, smoky plasma scaraboid: a young man, nude, leans on a staff, and plays with his dog: fine work of the early fifth century; the hoop is missing. Cyprus, Pl. xxxix, 6. III, xxxi, 8.

4201, green plasma scaraboid: a young man, nude, sits crouching, and plays with a bird in his hand. The style is not quite so advanced. Cyprus, Pl. xxxix, 7. III, xxxi, 5.

DECADENT STYLE: PLAIN STONES IN ORNATE MOUNTS

4202-08. Plain scarabs and scaraboids in more or less ornate mounting: 4202 agate; 4203-4 plasma; 4205-7 sard; 4208 green paste. The hoops of 4207-8 are of bronze, but the type of ring is the same: and these appear to be fairly early examples.

4209-10. Rings with Bead-shaped Signet, replacing the more usual scarab: the bead is spindle-shaped as if to imitate a cylinder-seal, and the engraving is on a flat facet on one side.

4209, gold ring: brown agate: two lions facing: very rough Oriental work. Cyprus, Pl. xxxvii, 14. III, xxv, 15.

4210, silver ring: red agate: crane, in rough work of nearly mature style. Cyprus, Pl. xl, 17. III, xxvii, 7.

In the fifth century these heavy swivel-rings of gold or silver give place to slighter rings of gold or gold-plated silver and bronze with gold settings which, though still provided with sockets at the ends, are soldered usually to the hoop. This being no longer exposed to any strain, becomes slender, and is sometimes made of plaited wire. The setting is enriched with spirals, usually ivy-leaves (4211), or spirals (4214, 4220-2, 4225) or loop-ornament (4212-13, 4218, 4224, 4226) in filigree work, occasionally filled with coloured enamel (4211): it is sometimes not a mere band, but a box-setting with gold bottom, to set off a translucent stone (4214-16). Many of the stones are plain: those that are engraved are either set face outwards in a fixed mount, or retain the swivel-mount to protect the engraving.

4211-16. Gold Filigree Rings with Plain Stones: 4211-12 carnelian, 4213 plasma, 4214-5 sard, 4216 rose-quartz with plaited hoop ending in volutes.

4217-26. Gold Rings with Engraved Stones in plain band-settings or filigree mounts: the settings of 4220, 4222 are closed behind like 4214-16 and the hoop of 4222 is plaited like 4216, the hoops of 4217-8 are of gold-plated bronze like the contemporary bracelets 3556-63.

4217, agate scarab: uraeus and flower: poor work imitating the Oriental style, but probably not earlier than the fifth century. Cyprus, Pl. xxxviii, 24.

4218-9, Egyptian paste scarabs: 4218 uraeus and feather, III, xxv, 11; 4219 green glazed: Osirian hawk, nub-sign above.

4200

4223

4220

4225

4230

4220, flat sard: a young winged figure holds a flower: a snake rises behind: archaic style, nearly mature, of the early fifth century. Cyprus, Pl. xxxix, 3. III, xxviii, 15.

4221, carnelian scarab: a nude youth leans on his staff, and seems to touch his raised heel with one hand: cable border: archaic style. Cyprus, Pl. xl, 11. III, xxix, 13.

4222, flat carnelian; a nude youth holding a knife or a cord, seizes a crouching girl by the hair: cable border: mature style. Cyprus, Pl. xl, 9. III, xxviii, 13.

4223, sard scaraboid in plain band-setting: Boreas, nude, young and winged, carries off the nymph Oreithyia, who lies in his arms and lets fall a tortoise-bodied lyre: exceptionally fine work in nearly mature style. Cyprus, Pl. xxxix, 1. III, xxviii, 8.

4224, carnelian scaraboid: Herakles stands nude with his lion-skin on his outstretched left arm, which holds a half-drawn bow: his right hand brandishes his club behind his head. A fine Hellenic version of the old cult-figure as it appears on the coins of Kition, and on the Eurytion-slab 1368 in the Collection of Sculpture. Cyprus, Pl. xli, 29. III, xxviii, 14.

4225, white steatite scaraboid: a nude girl washing her hair at a basin; not very good work. Cyprus, Pl. xl, 12.

4226, dark opaque stone, convex: a sleeping hound, tethered to a tree trunk. Cyprus, Pl. xl, 15.

4227-8. 4227, Silver Ring of the same style as the preceding group: crystal scaraboid, plain; 4228 is a similar scaraboid dismounted. III, lxxv, 5 (4228).

In the fourth century, the new interest which was taken in "precious" stones led to neglect of the settings; and rings became little more than a means for securing and exhibiting a "gem," which was itself more prized for rarity and brilliance than for engraver's workmanship. And as the chief centre of the traffic in gems was in Alexandria, it is not surprising that the commonest types of rings should follow conventional Egyptian models, with the loop thickening forward to a massive bezel. Perforated stones and swivel settings went quite out of use, and all stones were mounted in fixed band or box settings. There was, however, still fine engraved work, both in flat or slightly convex stones and in gold and silver: the unengraved rings 4064-9 show the characteristic forms of the latter.

4229. Silver Ring with round box-setting of pale gold, apparently fixed; engraved sard; a girl sits crouching, nude as if at the bath: mature style, of the fourth century. Cyprus, Pl. xl, 13. III, xxvii, 5.

4230-32. Gold Rings with large shallow box-settings for a flat stone: probably of the fourth or third century, though these types go on later also.

In the Hellenistic centuries, silver rings soon pass out of common use and are almost obsolete in Graeco-Roman time; while bronze becomes commoner. Gold rings, which are frequent, are for the most part slight and of poor workmanship, and their form changes but little further in the Graeco-Roman Age. Those which carry stones, whether Hellenistic or Graeco-Roman, are of massive appearance, but usually hollow. The hoop is slender behind, and swollen in front to receive the stone, which is deeply inset, so that its surface, if flat, is level with the gold. Sometimes, however, there is a distinct bezel with one or more mouldings round it, and this bezel may be very deep and prominent (4241-4). In one rare variety the stone is set within an opening like the orbit of an eye, either plain (4261) or edged with scrolled wire (4262).

4233-43. Gold Rings with flat engraved stones, of the forms above described: the stones are sard, carnelian, onyx (4240), and carbuncle (4235, 4238). The stones are engraved as follows:

4233, sard: Eros leaning on an inverted torch. III, xxviii, 7.

4234, sard: Victory plaiting a wreath: on the back of the bezel are engraved the letters TA. Cyprus, p. 392. III, xxix, 12.

4235, carbuncle: a nude youth, probably Dionysos as in 4241, leaning on a column and holding a wreath. III, xxviii, 11.

4236, sard: a female portrait head, of good late work, with hair coiled above and behind. III, xxviii, 6.

4237, sard: the long-eared animal, seated, which symbolizes the Egyptian deity Set. III, xxv, 2.

4238, carbuncle: a female figure standing. III, xxix, 4.

4239, sard: a running hound. III, xxix, 5.

4240, onyx: [illegible] as on the sard in the clasp of 3672.

4241, sard: young Dionysos, leaning on a column, holding thyrsos and kantharos: in front of him is a panther. 4238, 4243, and probably 4244 are poor copies of the same motive. Cyprus, Pl. xli, 2. III, xxvii, 10.

4242, sard: figure of Plenty with cornucopia. III, xxviii, 12.
4243, sard: an erect figure leaning on a column and holding a fillet: probably Dionysos as in 4241. III, xxix, 51.

4244. Gold Ring with Cameo in white glass on blue: an erect figure raising the right arm: probably another Dionysos like 4241. III, xxix, 6, (where the ring is wrongly given as bronze).

4245-52. Gold Rings with Convex Engraved Stones; mostly carbuncles, but also sard, carnelian, and green glass paste.
4245, green glass paste: a large vase without handles. III, xxix, 9.
4246, carbuncle: winged Victory. III, xxviii, 3.
4247, carbuncle: Athena advancing. III, xxviii, 1.
4248-50, carbuncle: 4248, figure of Plenty with cornucopia and wand; 4249, female head; 4250, hippocamp with goat's head.
4251, carbuncle: figure of Plenty with cornucopia. III, xxviii, 4.
4252, sardonyx: Athena: very poor work.

4253-77. Gold Rings with Plain Stones, mostly convex. The rings are of the forms already described: the stones, besides those already named, include flat garnet as well as carbuncle (which is the same stone cut convex), amethyst (4254-55), and beryl (4272). The last two were valued for the magical properties ascribed to them, as well as for their colour; beryl as a charm to protect eyesight, amethyst against the effects of wine. Glass pastes also are common (4276), especially in imitation of beryl (4263, 4274–5). The pale blue stone in 4259 may be turquoise or an imitation of it. The sardonyx 4264 is cut to a prominent cone, so as to show its layers. With these stones and pastes should be compared those in the contemporary earrings 3792 ff.

4278-9. Silver Rings with Engraved Stones, rare in this period, and closely following the fashions of the gold rings.
4278, carnelian: Ares standing with spear and shield: the stone is in a box-setting on the front of a flat hoop, partly destroyed. III, xxvii, 11.
4279, onyx paste: decayed.

4280-83. Bronze Rings with Engraved Stones, of the same types, except that 4283 has a strongly moulded hoop. 4281

is in the bright coloured alloy known anciently as oreichalkos.
4280, chalcedony, circular: a young centaur, carrying branches; better work than usual. III, xxix, 7.
4281, sard: Victory holding wreath. III, xxix, 10.
4282, yellow jasper: a scorpion. III, xxix, 1.
4283, onyx: Eros on a dolphin. III, xxix, 3.

4284-91. Engraved Stones from Rings like the preceding groups. The materials and subjects repeat for the most part those already noted:

4284, agate: helmeted head conjoined with a Seilenos mask, so-called gryllos. III, xxxii, 4.
4285, carnelian: Victory offering a sucking-pig at an altar decorated with a bull's head. III, xxxi, 7.
4286, sard: Victory with wreath and palm. III, xxxi, 9.
4287, sard: standing female figure very obscurely cut.
4288, sard: Plenty with cornucopia and wand. III, xxxi, 6.
4289, sard: female figure crouching and pouring from a vase; better work than usual. Cyprus, Pl. xxxix, 8. III, xxxi, 10.
4290, sard: helmeted head, probably Athena. III, xxxii, 5.
4291, sard: a bearded head, suspended like a bunch of grapes from a twig, probably Dionysiac: around it are Cypriote characters, for which see the Appendix. On the back is an Arabic inscription "Ishmael," and the setting is modern. Cyprus, Pl. xli, a; Deecke, 51. III, xxviii, 5.

4292-3. Rings of Rock Crystal: of these 4292 is a plain circlet lined with gold foil, perhaps of the same workmanship and date as the crystal scent-bottles 3598-3600 and beads 3387.
4293, however, has the exaggerated flat bezel characteristic of Graeco-Roman rings. III, lxxv, 6, 3.

4294-7. Rings and Engraved Gems of Glass, all of the Graeco-Roman Age. The ring 4294 has the same large bezel as 4293, but is hollow and contains a convex "gem" of thin blown glass, like a watch-glass.
4295 is of amber glass, with an amber "gem" like the gold rings 4253-77.
4296 is a flat oval onyx-paste, engraved with a female figure who seems to hold a small animal by the leg: perhaps a maenad or votary.
4297 is a cameo, of dark glass on milky ground; a young male head, wreathed; of fine though late work.

Of separate interest are the two objects in the Collection which contain allusions to the new cults which became popular in the eastern provinces of the Roman Empire, and did much to prepare the way for the spread of Christianity.

4298. Engraved Seal-Stone or Amulet of Red Jasper, in square gold cable-border: inscribed Εἷς Ζεὺς Σεραπίς "there is One God, Zeus Serapis" in Graeco-Roman lettering.

4299. Mithraic Amulet of Haematite, flat and oval, engraved on one side with a human figure with raised hand, and rays round his head, surrounded by a winged disc, pairs of birds, scorpions, crabs or scarabs, snakes, and a crocodile, all in coarse Graeco-Roman style. On the back is a magical formula in late Greek letters, much worn, and mostly illegible. III, xxxi, 18.

A bronze three-cornered seal with barbaric Oriental engraving, of doubtful authenticity, and two modern rings of base gold, containing respectively a sard with modern Arabic inscription "Allah is the Self-sufficient One, and I am his Servant," dated AH 1212 (=1797 A. D.), and a modern pressed glass counter (III, xxix, 8) are not exhibited.

# THE COLLECTION OF CYLINDERS AND OTHER ORIENTAL SEAL-STONES

# THE COLLECTION OF CYLINDERS AND OTHER ORIENTAL SEAL-STONES

THE engraved seal-stones found in Cyprus fall into five principal groups: (1) Babylonian cylinders and native imitations of them; (2) Cypro-Mycenaean cylinders, of Mediterranean affinities, and barbaric copies of them, probably of the Early Iron Age; (3) conical and domed seals, like those of North Syria and Asia Minor; (4) scarabs and scaraboids of Oriental and Archaic Cypriote styles; and (5) the flat or convex gems of the Hellenistic and Graeco-Roman Ages. Each of these groups reflects a distinct set of foreign influences, and may be assigned to the same phases of civilization as the pottery, sculpture, and metalwork. Classes (4) and (5), being almost all designed for use in rings, are included in that Collection, 4136-4291 above. The earlier groups are reserved for separate treatment here.

## BABYLONIAN CYLINDERS, VARIOUS PERIODS AND STYLES

Cylinders of this kind have been found more than once in Cypriote tombs of the Middle Bronze Age, and some of those of which there is no precise excavation-record are assigned by their style to a date within the probable limits of this period in Cyprus. These are genuine works of Babylonian art, with representations of Babylonian myths and deities, and occasional cuneiform inscriptions. They are engraved on haematite, jasper, and other hard stones. The revolving drill comes into use on cylinders of about 1500 B. C.; all before that date are engraved with the point.

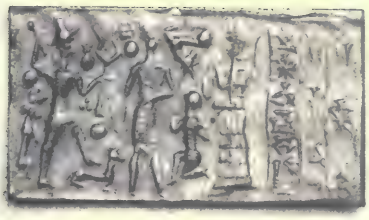
4300. BABYLONIAN CYLINDER of haematite, engraved as follows: a god in horned cap brandishes a mace and the forked lightning of Iva-Vul, the Thunder-God, and sets one foot on [illegible]

recumbent bull; behind him is a leaping ibex; in front a man (perhaps the king), in a short coat, stands nearly full-face, and beyond him a smaller man (probably the owner of the cylinder) kneels to him on one knee; above the small figure is a recumbent deer, inverted. Then comes another figure in long garment with many fringes; and then three rows of cuneiform writing, "Arba Istar: son of Ibu Beled: servant of the god Naram-Sin." The king Naram-Sin, to whom a divine title is here given, reigned in Babylonia not later than 2600 B. C., and the cylinder may very well be of his time. The engraving is firm and deep, and of fair style. Cyprus, Pl. xxxi, 1. III, cxviii, 5.

4301. Babylonian Cylinder of milky chalcedony, unusually large, engraved with a bearded man in a long robe: in one hand he holds a short staff; the other is raised in adoration. In a compartment above his head are two sphinxes in conical caps, seated face to face. The rest of the cylinder is covered with eight rows of cuneiform writing, an invocation to Sin, the Babylonian Moon-God, "Sin, Benefactor of Multitudes: Judge of the World, Perfect Purifier of heaven and earth: Giver of the life of the Gods: The Law which supplies the servant of Thyself: my Prince: Turan Agiu: the son of Puri: the Reader." The work is very clear and unusually simple. The sphinxes, which do not occur in the earlier Babylonian art, suggest a date not earlier than 1000 B. C. Cyprus, Pl. xxxi, 3; Perrot, fig. 427; Menant, *Glyptique Orientale*, II, p. 241 ff. III, cxviii, 1.

4302. Babylonian Cylinder of haematite. A worshipper, in a long robe, holding a curved staff, stands before a bearded god, who wears a short tunic but has no attributes. Two rows of cuneiform script: "Everbaga: servant of Nergal," an important Babylonian deity. The work is of fair quality. Cyprus, Pl. xxxi, 2. III, cxviii, 3.

4303. Babylonian Cylinder of haematite, engraved with a god stabbing a lion whom he holds by the tail, head downwards. This scene is given twice, and between stands a goat-headed demon with birds' feet. The work, though vigorous and well preserved, is very rough, and not easy to interpret; Babylonian style is, however, well marked. III, cxix, 6.



4300

4301

## OTHER ORIENTAL CYLINDERS, EGYPTIAN OR ASIATIC, MIDDLE AND LATER BRONZE AGE

Side by side with genuinely Babylonian cylinders, imitations are found, in several rude local styles, which may belong either to Cyprus itself, or to the neighbouring mainlands of North Syria and Asia Minor, where such cylinders are not uncommon. Some of the best of these barbaric copies are in hard stone, but the majority are in steatite.

A small but definite class of these non-Babylonian cylinders shows Egyptian influence. On these seals, as on Egyptian scarabs, which are occasionally found in Cyprus in tombs attributed to the Later Bronze Age, the engraving is wholly hand-cut, without any drill. All the lines and spaces are sunk to one plane, and in the best work their sides are nearly vertical, as in full-sized hieroglyphs: V-shaped cutting and concavities of variable depth mark non-Egyptian imitations. Cylinders thus engraved in Egyptian style, or in imitation of it, are rare in Cyprus. In Egypt itself the common use of cylinder-seals ceased very early, about the IV Dynasty, but they are found more rarely at all periods down to the XXVI. It is probable, however, that these cylinders are not of Egyptian work, but represent a local fabric, either in Cyprus, or on the Syrian coast, where Egyptian influence was strong from 1500 to 1200 B. C.

4304. CYLINDER OF WHITE STEATITE engraved with a hawk-headed deity in Egyptian kilt, holding a lotos-crowned staff. Before him are four Egyptian-looking symbols perhaps upside down. In a separate compartment is an inscription (see Appendix) and above and below are ladder-borders. The work, though rough and wholly linear, is deep and clear, and of markedly Egyptian style. Cyprus, Pl. XXXII, 12. III, CXVIII, 7.

4305. CYLINDER OF BLACK STEATITE, engraved with a man in Egyptian kilt, standing between three leaf-shaped objects and a crescent-and-disc. This principal scene is bounded by a narrow panel filled with a lotos-spray. The work, though rough, is firm and betrays habitual simplification in a truly linear style. Cyprus, Pl. XXXI, 11. III, CXX, 8.

4306-7. CYLINDERS OF BLACK STEATITE engraved very carelessly with outlined and dotted patterns which seem intended to represent lotos-ornament. The subject, and the shallow

linear treatment, assign these barbaric imitations to the Egyptian school. Cyprus, Pl. xxxii, 16 (4306).

III, cxx, 7 (4307), 9 (4306).

A second non-Babylonian group is akin to the Hittite or Syro-Cappadocian art of the Asiatic mainland nearest to Cyprus. These "Hittite" cylinders usually bear representations of deities, and mythological scenes, which are sometimes elaborate. The design is generally divided into a "principal scene," occupying rather more than half the surface, and a "back-scene," of less importance, sometimes arranged in several tiers, or short zones, and occasionally including symbols or linear characters. The back-scene, in fact, replaces the inscribed portion of the Babylonian cylinder.

The style of these Hittite cylinders shows a distant affinity with that of Babylonia, but the modelling is rounder, the figures show much more life and vigour, and the details of pose and costume resemble those of Hittite sculpture.

4308. Cylinder of Haematite. The principal scene shows a god and a goddess, armed with pennoned spears and thunderbolts, confronted, with their foes between them: a lion, below, is speared by the god and looks back at him; above, a griffin with human arms and legs (perhaps a masked votary like 1029-31 in the Collection of Sculpture) flees from the thunderstroke of the goddess. The god is bearded, and wears tunic, short kilt, sword-belt, and pointed helmet with horns and winged knob. The goddess has wings, long vest and cloak, heavily fringed, and smooth pointed helmet. The back space is in three tiers: an ox-head above a rope-border, then two birds, and a lion seated so as to balance the lion in front: a half-unconscious advance towards the more subtle composition which is characteristic of the Cypro-Mycenaean cylinders 4312-24 below. Very precise vigorous work, of Hittite style; but the goddess recalls the figures on one of the finest of the Idaean shields, from Crete, and the griffin has a peacock's crest like the Minoan griffins. III, cxviii, 11.

4309. Cylinder of Haematite. In the principal scene, a winged deity in horned cap standing on a serpent, holds a wreath in one hand, and offers in the other a hare to a goddess in cloak and pointed helmet like 4308, who holds a flower. In the back scene, the Hittite deity Sandon in pointed cap stands on a bull, and from his mace and sceptre. Before him stands a votary, in long skirt, from the three human heads

Between god and votary is an altar. This God-on-the-Bull is well known in Hittite sculpture. His worshipper is no doubt a victorious chief, whose victims lie below. Softer and less vigorous work than 4308, but of definitely Hittite style. Cyprus, Pl. xxxi, 7. III, cxviii, 9.

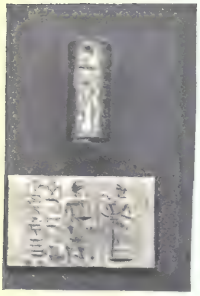
4310. Cylinder of Haematite. In the principal scene, the Oriental Herakles, in lion-skin and bell-shaped cap, contends with a human-limbed griffin for a column with floral capital. The goddess Ishtar, in bowl-shaped cap, looks on. The back-scene is in three tiers: a lion and bull fighting, a large coil-pattern, and a sacred tree guarded by recumbent ibexes. Fair work but without vigour or movement. Cyprus, Pl. xxxi, 6 (inaccurate). III, cxx, 10.

4311. Cylinder of Haematite. In the principal scene, a hero, bare-headed and bearded, in short tunic, confronts an erect lion behind which is another personage, perhaps Ishtar, looking on. In the back-scene, a spread eagle hovers between a lion and an ibex, which run down vertically; the latter is held by the hind-leg in the right hand of the hero. Above are five linear characters which seem to be in an early form of Cypriote script. The nearest characters of later date would read ti-ro-e-na-si or in the reverse order si-na-e-ro-ti. As the signs happen to be all symmetrical, there is no clue as to the right direction. The work is rough but vigorous, and approximates to the Cypro-Mycenaean. III, cxviii, 4.

## CYPRO-MYCENAEAN CYLINDERS, LATER BRONZE AGE

It might have been expected that the western people who colonized Cyprus in the Later Bronze Age would have introduced the lentoid and spindle-shaped "island-stones" which are characteristic both of Late Minoan Crete, and of the Mycenaean mainland. These seal-stones, however, have not been found in Cyprus, and even unengraved beads of lentoid shape, like 3143, are very rare there. In their place stands a distinct class of cylinder-seals, engraved in a rich mixed style, compounded of Mycenaean and Oriental elements, with many traces of Egyptian influence, and some affinity also, in the later phases, with the earliest art of Assyria. These "Cypro-Mycenaean" cylinders are exceptionally well represented in this Collection.

The designs on these seal-stones are often very ingeniously com-



4302

4304

4308

4311

4313

4324

4329

4331

4300

plicated; the aim, as in all good seal-engraving, being to treat a popular and intelligible motive in so individual a way that identification shall be easy, but forgery difficult. Usually the design is continuous so as to repeat itself harmoniously; but as on the Syro-Cappadocian cylinders (to which this group stands nearest in its methods of composition) a principal scene may be distinguished. This, however, is not isolated, but most ingeniously connected with the back-scene; and sometimes there are three or four motives in the composition, each with its own axis of symmetry. For example, in 4314 the lion which is held by the woman in the principal scene is himself one of the principals of a confronted pair, and the recumbent ibex over which these two lions rage is balanced by another ibex, on which again the griffin which balances the first lion, in the woman's other hand, stands to attack this second lion, which thus becomes the central figure in a convergent group of five. In the same way 4331 shows a man struggling between a griffin and a lion, but by inverting the lion it is brought, in the back-scene, into a foot-to-foot group with the griffin, and in 4319 the lion in one hand of the woman attacks, round the back of the cylinder, a bull which lies under the other.

The execution varies from a "vigorous" style closely related to Late Minoan engraving, through a "roughened" technique in which detail and textures are exaggerated, to a thin "angular" treatment, which in turn passes over into the purely "linear" style of the Geometric Period.

4312-15. CYPRO-MYCENAEAN CYLINDERS OF VIGOROUS STYLE, with the bodies of the animals roundly and smoothly modelled, with plenty of detail: the eye is small, and its orbit of irregular and almost natural shape: 4312-13 are of steatite; 4314-15 of haematite.

4312, a seated woman in Minoan skirt and jacket, and curiously coiled hair rather like the Hittite fashion, holds by the tail a seated griffin with plumed head. Behind her is a small lion running vertically downwards, with its hind legs extended in the regular Mycenaean style. The linear object in front of the woman's head is probably part of her high chair-back. Precise detailed work, with great variety of handling. Cyprus, Pl. xxxi, 9. III, cxix, 7.

4313, a lion and a sphinx confronted, erect; an ibex lies down between them; behind are a bull's head, crescent-and-disc, and three dots, instead of a back-scene. III, cxix, 8.

4314, a woman in Mycenaean belt and skirt holds a lion and a griffin by the tail. The lion is confronted with another lion; the griffin mounts on a recumbent goat, and attacks this second lion from behind; between the two lions is another recumbent goat. III, cxx, 12.

4315, a woman in Mycenaean dress and peculiarly coiled hair as on 4312 holds an inverted ibex in each hand; between them, at the back, is a large rayed rosette above, and a recumbent ibex (damaged) below. The texture of the animals is rendered by a rather exaggerated roughening, which marks the transition to the next phase of style. III, cxx, 5.

In the "roughened" style exaggerated emphasis is given to the hair or fur of the beasts. Their limbs, too, are thin and ill-modelled; their eyes large, and surrounded by a circular area, drilled quite smooth, and often covering the whole head.

4316-19. Cypro-Mycenaean Cylinders of Roughened Style, all in haematite, which may in part account for their peculiar technique.

4316, a woman in the same dress and coiled hair as on 4315, holds an inverted ibex in one hand. On her other side are an ibex above, a lion below, and a rosette and crescent-and-disc: in the field are also signs which resemble the Cypriote characters pa and e. III, cxviii, 10.

4317, a fine "rayed-column" of characteristic form, which in this style seems to play the part of the Oriental "sacred tree"; then a goat's head, close to the column; in the field are a wavy line, three S-spirals, and perhaps the Cypriote characters pa and ta; but the latter may be simply "filling-ornaments," such as become very common on the later and more barbaric cylinders. Coarse work, marred by excessive use of a large drill. III, cxviii, 6.

4318, a lion, full-face, pursues a goat; above the lion is an ox-head, with disc between its horns, and above this a four-winged disc; above the goat a lion partly inverted is attacked by another lion, wholly inverted. Note the Egyptian motives of solar disc, and disc within horns, a well-known Hathor-symbol; the bold experiment of the full-faced lion; and the crowded incoherence of the whole composition. Ribbed work, clumsy and coarse. III, cxx, 1.

4310, a woman holds by the tail a rampant lion, which seems to have pulled down a horned animal: this animal lies under the other hand of the woman; an ingenious combination of two familiar designs. Ribbed work, very slight but vigorous. III, cxix, 5.

In the "angular" style the bodies become thin and angular, the crow-ribbing broader and less uniformly spaced, and the drilled eye has no longer any flat area around it. This degenerate phase passes over into the barbaric linear or geometrical style of 4329 ff.

4320-4. Cypro-Mycenaean Cylinders of Angular Style, all of steatite.

4320, spread eagle, ibex, fish, open hand, and six dots. Smooth work but coarser than the best examples. In spite of the incoherence of its elements, wherein it is the counterpart of 4318, the whole scheme has some decorative value. Cyprus, xxxiii, 24; Menant, Glyptique, II, fig. 243. III, cxix, 14.

4321, rayed column with two pairs of volutes, adored by a woman, behind whom is a seated lion, adoring also, with raised paw. In the field above are a flower and a rayed disc. Slightly ribbed work, rather rough. III, cxx, 13.

4322, rayed column, with basal volutes, adored by a woman and a seated lion; behind is an ox-head above a smaller column; corrugated work, very roughly executed. Cyprus, Pl. xxxiii, 25. III, cxx, 11.

4323, a bearded man, in short tunic and pointed helmet, seizes a goat and a lion, both erect. Beyond the lion is a rayed column with two pairs of volutes, and a bull's head in the field; beyond the column is a bull's head above, then a flying bird; a standing bird below. Smooth work, with rather excessive use of the drill. III, cxx, 2.

4324, a man extends one hand; two open-mouthed lions spring upon a large bull, of which only the head and hind quarters are clearly seen. In the field is a double axe, perhaps the prototype of the ingot-symbol on the geometrical cylinders. Cyprus, Pl. xxxiii, 27. III, cxx, 15.

4325-8. Cypro-Mycenaean Cylinders of various degenerate styles: all of steatite, like the preceding group.

4325, a man in belt and kilt, up-turned shoes, and coiled hair like 4312, between a seated goat and an ox-head with disc,

above an ingot: the latter is very well characterized, with four corners, and a central hole. Between man and goat is an S-spiral. Sparsely ribbed work, with simplified detail. Cyprus, Pl. xxxiii, 30. III, cxix, 4.

4326, a man, full-face, in belt and high cap, holding a spear, between a seated griffin and an ibex; above a crescent-and-disc, and an ox-head. Disjointed work, in transition to linear. III, cxix, 13.

4327, a rayed column, half transformed into a rudely naturalistic palm with six fronds, adored by an ibex and a goat. Behind is a second goat also adoring, with a crescent-and-disc, an ibex-head, and a cross, and two other symbols in the field. Vigorous work, but much more linear than the preceding. Cyprus, Pl. xxxii, 13. III, cxviii, 8.

4328, a column with two pairs of volutes but no rays, between an ibex and a bird, above which is another bird or a fish; behind is a spread eagle, towards which the bird and ibex look. The form of the column seems to be transitional from the rayed type to the ordinary "sacred tree." Cyprus, Pl. xxxii, 28. III, cxix, 12.

## CYLINDERS OF BARBARIC AND GEOMETRICAL STYLES

The cylinders which follow show Cypro-Mycenaean art rapidly degenerating into an almost purely linear style; at the same time the symbolic meaning of the designs is fading, and the figures and scenes are re-interpreted in a purely naturalistic sense. Lions and griffins become rarer; trees, birds, and goats more common; the stag appears alongside of the ibex; snakes, scorpions, and an occasional crab appear. The crescent-and-disc, rayed orb, star, and ox-head are still popular; and the ingot-symbol becomes common. One whole school of engraving is characterized by its fondness for numerous orbs, simplified to a single circle with centre-point. Sard and haematite are still in rare use, but the large majority of the cylinders are now of steatite.

4329. Cylinder of Sard, engraved with a man in Egyptian kilt standing between a recumbent goat and a seated sphinx. Behind is a smaller man holding a mace; in the field are two flying-fish and a papyrus flower. The Egyptian touches are noteworthy, but though the bodies of the animals are full

rounded, the rest of the work is angular and stiff, with excessive use of the drill. Cyprus, Pl. xxxi, 8. III, cxix, 9.

4330. Cylinder of Haematite, engraved with two robed figures, who advance with raised arms towards a sacred tree which springs from an ox-head. Between them is a leaping goat; and by the tree two obscure symbols. The surface is much damaged but the work itself is careless and vague. The man-and-tree scheme, which has here replaced the rayed column, becomes very popular later. III, cxx, 6.

4331-2. Cylinders of Steatite with some Oriental touches, though the engraving is mainly geometrical.

4331, a human figure in Oriental robe pursues a griffin, which forms a foot-to-foot group with a lion placed on the other side of the man. Over the lion are a rayed orb and three dots. Though the figures are clearly posed, the work is starved and angular. Cyprus, Pl. xxxi, 10. III, cxix, 15.

4332, two robed men approach each other; between them is a lion erect but inverted; in the back-scene are two goats, set transversely, an ox-head, and a snake below it. Quite vague work, mainly linear, transitional to the geometrical style. III, cxx, 3.

This "linear" or geometric style, barbaric as it is, has yet a distinctive character. Rounded outlines and broad surfaces are almost wholly displaced by V-shaped grooves, wider and deeper for the more emphatic strokes; and all curves are summed up in angles of 90° and 45°. Some engravers still employ a revolving drill, and a tubular drill for the circles, which are conspicuous in some of the designs; others cut these circles by hand, and quite irregularly. This was easy enough, for steatite is the only material in this class, and often of very soft quality. The dearth of metal caps like 3144 to protect the ends from damage is betrayed by 4345, 4351, which have their caps imitated in the steatite itself.

4333-57. Cylinders of Steatite, engraved in quite geometrical style, with groups of objects which occasionally form scenes, of hunting 4335, 4350, or worship 4341-5, or groups of human beings round sacred trees 4337-41, or tending animals 4347, or otherwise engaged 4336; or groups of animals, heraldic 4346, or in combat 4344. Only on 4352 are single animals set in separate framed panels. But more often the connection between the figures is not obvious, and many of the smaller

objects are themselves not easily recognizable. The commonest figures in this, as in the preceding group of transitional designs, are man, goat, ibex, lion, and tree: rarer are griffin 4326, 4329, 4331, 4336; bull 4350; stag 4334, 4340; spread eagle 4328, 4333, 4335; bird 4328; snake 4332-4334; fish 4329, 4335; scorpion 4334, 4336, 4339; crab 4333; flower 4329. Other common objects are the rayed disc 4331, 4333, 4346; crescent and disc 4326-7; disc alone 4325, 4347-50, star 4335 or cross 4327, 4333; S-spiral 4325; "ingot" or double axe, four-square with concave sides 4325, 4340, 4342-4, 4348-9; dagger 4344, 4350; and a line with two cross-bars, 4347, 4352, which has been taken for the Cypriote character pa, but more probably represents foliage, horns, or other details of the design. Detailed description of such designs is of little use; especially as they are all figured in *Atlas* III, and many of them in *Cyprus*, as follows:

| *Atlas III* | *Cyprus* | *Atlas III* | *Cyprus* |
|---|---|---|---|
| 4333, cxxi, 3. | xxxiii, 20 | 4345, cxxi, 9. | |
| 4334, 4. | xxxii, 19 | 4346, 13. | |
| 4335, 6. | xxxii, 18 | 4347, cxviii, 2. | |
| 4336, 10. | | 4348, cxxi, 1. | xxxii, 21 |
| 4337, 14. | | 4349, cxxi, 2. | |
| 4338, 5. | xxxii, 14 | 4350, cxx, 1. | xxxii, 17 |
| 4339, 11. | | 4351, cxix, 11. | |
| 4340, 8. | xxxii, 15 | 4352, cxix, 2. | xxxiii, 32 |
| 4341, 15. | xxxii, 20 | 4353, cxix, 10. | xxxiii, 31 |
| 4342, cxix, 3. | | 4354-7 have their engraving almost worn out. | |
| 4343, cxxi, 7. | xxxiii, 26 | | |
| 4344, 12. | | Cyprus, Pl.xxxiii, 23 (4357). | |

The cylinder 4348 is published in Menant, *Glyptique Orientale*, II, fig. 242; and 4352 in fig. 244.

4358-9. Cylinder-seals of Coarse White Paste are occasionally found. They were probably intended to be glazed, in imitation of Egyptian seals, but there is not much that is Egyptian about their fabric or style. Their date is quite uncertain, but is probably not very early.

4358. Two men in Oriental robes adore a sacred tree; behind is a griffin.

4359. Six fish, two abreast; below, a lattice, probably to represent a net.

Finally one very curious example seems to indicate that in some quarters (perhaps in Cilicia) the use of engraved cylinders persisted to much later times. Another cylinder in the Museum also of haematite is even of Hellenistic style. Inventory No. 195, 3; Furtwängler, *Antike Gemmen*, II, lvi, 7.

4360. Cylinder of Haematite engraved with two robed figures, apparently a man and a woman, but the upper part of the latter is damaged. They stand confronted, the man carrying a crooked staff and some other object, and wearing what seems to be Greek dress of short tunic and cloak. Between these two figures are two goats' heads and a star; but perhaps this is the back-scene, for the other half of the cylinder is occupied by a tree from which the two figures look away, though in a sense they attend it. The tree has a lotos top and natural foliage very gracefully drawn; on its lateral scrolls hover four birds, and a rosette and several dots are in the field. The only near parallel to the style, in this Collection, is offered by the foliage on the crystal bead-seal 4389. Cyprus, Pl. xxxi, 5. III, cxx, 14.

## CONICAL, DOMED, AND OTHER ORIENTAL SEAL-STONES

Side by side with the cylinders, seals with a single flat or convex surface for stamping, not for rolling, were commonly used throughout the Nearer East. Babylonian and Assyrian seals of this class are usually of the same hard stones as the cylinders, and for the most part uniformly conical in shape; but on the Syrian coast and in Asia Minor steatite is customary, and the forms vary greatly, from conical, domed, or pyramidal, to flat gable-shaped beads, perforated lengthways. Characteristic of Hittite seals but not confined to them is the thick circular cushion-shape, engraved on one or both of its convex surfaces. There can be little doubt that these seals and the cylinders were in fashion together for a long time, as the style of engraving is often identical; but the domed seals seem to begin in the Geometrical Period, and go on long enough to influence the earliest scarabs, and be influenced by them.

Nearly all the objects in this and the following sections (as far as 4443) which have no Atlas references were formerly kept apart from the rest of the Cesnola Collection, and probably represent purchases made in Cyprus, but without indication of Cypriote origin.

4361-3. Conical Seals of Hard Stone perforated for suspension, and engraved on their convex base: compare the seal on finger-ring 4138.

4361, chalcedony: two prancing goats, set heraldically across each other: coarse but smooth work.

4362, agate: a bearded figure in long fringed robe, holds a stag by the horns: above is a flying bird: careful, vigorous work in Assyrian style.

4363, haematite: a bearded sphinx, walking; a lotos in front: the work seems to be later than 4362 and belongs rather to the Mixed Oriental style.

4364. Button-Seal of Chalcedony, with oval face, fourfold moulded edge, and a bird's head (much damaged) at each end; a worshipper stands before a seated deity who wears a high cap; above is a crescent; poor work in the smooth shallow style which persists till Graeco-Roman times.

4365-8. Button-Seals of Steatite, with distinct prominence perforated for suspension.

4365, square, with square moulded prominence, which has been broken and re-perforated: seated deity, with a scorpion in front and two upturned crescents above: imitated from Babylonian style, and not far from the workmanship of 4384-5.

4366, square: within a square border a bull's head with upturned crescent between the horns: angular barbaric work.

4367, circular: within a border, a double-star ornament which may be intended for two human beings. III, xxxii, 10.

4368, circular: sacred tree (?) with upturned crescent at the top: rayed disc and cluster of dots (perhaps sun and stars) in the background.

4369-72. Conical and Domed Seals of Steatite with various styles of engraving. 4370 is domed and has a triple moulded edge. 4369, a horned animal, tree, crescent and disc, etc.; much rubbed. III, xxxii, 13.

4370, running animal; bird above, scorpion below: rude angular work like the cylinders 4325 ff. III, xxxii, 14.

4371, running ibex and foliage over: in a style like the Cypro-Mycenaean: formerly part of the necklace 1548.

Part of III, xxiv, 3

4372, a lion faces a small kneeling or running man: perhaps a variant of the common Herakles motive. Oval: heavy work in Mixed Oriental style. III, xxxii, 15

4373-8. Gable-shaped Seals of Steatite, passing over into the oval lentoid or "plum-stone" form.

4373, very large; with a horned animal and foliage, obscurely rendered within a rough cable border. On the back has been scratched a gaming board of squares with what seem to be Arabic numerals.

4374, two ibexes, walking: unusually flat and broad.

4375, running stag, in purely linear style.

4376, circular: fine green steatite: two bulls back to back and head to tail, in a heavy rounded style, mostly wrought with the drill.

4377, lion, running; in angular, but not purely linear style: the stone is oval, and the back is cut away in two lozenge-shaped panels.

4378, stag, looking backward, so as to fill the broad oval surface; pale steatite.

4379-84. Four-sided Seals of Steatite, usually engraved on all four faces, and perforated like a bead.

4379, engraved on one face only: recumbent bearded sphinx in horned head-dress: a rough imitation of Assyrian style; but there is a tree in the background.

4380, broad sides, man holding snakes; narrow sides, lotos tree between buds; linear style; the lateral borders arranged to give the effect of a built-up bead.

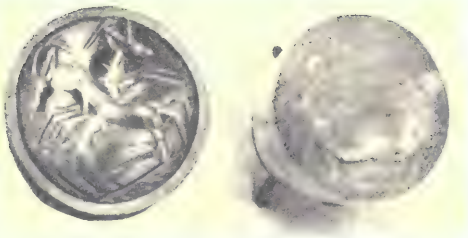
4381, broad sides, sacred tree, and scrawl of lines: narrow side plain.

4382, pale steatite; one angle is damaged. The complete broad side has a quadruped and other symbols, perhaps the Cypriote characters zo. ti: on the narrow side is a worshipper before a cone-topped incense burner: the damaged sides show parts of animals.

4383, engraved on two sides only, in rude imitation of Egyptian style; man and feather-symbol; man between winged uraeus-snakes.

4384, very soft steatite, or grey clay burnished, nearly equilateral: ibex and upturned crescent; fish; bearded sphinx and lotos flower; cock. The cock casts suspicion on an object of such early style.

4385. Four-sided Button-Seal: the perforated knob is at one end, and terminates in a scarab; on the other end is a recumbent ibex with two trees behind; on the broad sides are (1) a seated



4361

4389

4391

4393

4426

bearded man with curled hair behind, holding a lotos sceptre, and (2) a lion with tree and crescent-and-disc; on the narrow sides (3) a scorpion and a small tree, and (4) a bearded man in tunic and Hittite cap, hurling a spear, between two trees. Quite black steatite, and deep clear angular style. Similar seals are recorded from North Syria.

4386. Four-sided Seal-Stone with lateral prominence for suspension set like the toe of a boot. On the four sides are human figures, with a rayed disc below on the back. Linear style in quite black steatite, much worn. Cyprus, Pl. xxxiv, 7 (all four sides). III, xxxii, 11.

4387. Steatite Pendant (?), celt-shaped, and unusually large, perforated at one end and engraved on two sides with pairs of concentric circles, and on the lower end with a lattice.

4388-9. Cushion-shaped Seal-Stones of lentoid form with thick cylindrical edge.

4388, black steatite: bull, flower, and rayed disc, in heavy style like that of Hittite seals; on the back, a large rosette: the perforation is horizontal to the design.

4389, crystal: a bird sits between two trees quite naturally rendered, like the foliage on the cylinder 4360. The back is plain; the perforation is vertical to the design, as in Mycenaean seal-stones. III, xxxii, 8.

4390-1. Scaraboid Seal-Stones of steatite with rounded back and flat surface.

4390, winged horse, with the wings spread like those of a beetle above and below the body; crescent-and-disc, and rayed discs, in the background. The stone has been re-perforated from back to front.

4391, a stag, with dappled skin rendered by dots, is attacked from above by an eagle. The scaraboid is of sixth-century shape, and the engraving is a late phase of Mixed Oriental style, clear and vigorous. III, xxxii, 9.

4392. Human-headed Bead in black steatite, apparently intended for the bearded head of Egyptian Bes.

4393. Human-headed Scaraboid in plain gold band-setting: running animal in linear style apparently horned, with foliage background and plain border. The head on the back is in Mixed Oriental style with hair rendered by lattice work. In style

and probable date this head resembles the steatite pendants in the shape of a negro head 1550, 3161, and the bearded head of Assyrian style 1551. Cyprus, Pl. xxxviii, 22. III, xxxii, 7.

## SCARABS AND SCARABOIDS OF ORIENTAL AND CYPRIOTE STYLES

With the introduction of the Mixed Oriental style, these conical, domed, and round-faced types are gradually replaced by oval scarabs of Egyptian fashion. The "scaraboids" 4391-3, in which the sides rise almost vertically from the oval sealing face, to a low smooth rounded back forming a parallel series, were not all intended to be mounted in a ring, but were often simply strung on a necklace. As the engraver's skill increased, the softer steatite, ivory, and glazed paste, imitated from Egyptian scarabs, were discarded for agate, carnelian, jasper, and other hard stones. The style and design of these Orientalizing seals vary greatly; sometimes Egyptian elements predominate, sometimes Assyrian. The best examples, like the best Cypriote sculpture, hold an even balance between these elements, and realize that Archaic Cypriote style, examples of which are described above in the Collection of Finger-Rings.

4394-8. Scarabs of Steatite Engraved in Linear Style often purely geometrical. The scarab of 4394-5 is smaller than the base on which it stands and approximates to the button-seal type; compare also the design of 4385.

4394, two human figures: compare the design of the barbaric cylinder 4336. III, xxxi, 14.

4395, two human figures. Cyprus, Pl. xxxviii, a. III, xxxi, 16

4396, lines and dots, intended for a sacred tree. III, xxxi, 2.

4397, rude design of radial lines. III, xxxi, 4.

4398, bull with tree behind; the back covered with incised lattice. Cyprus, Pl. xxxviii, d. III, xxxi, 1.

4399-4403. Scarabs of Steatite, in Oriental Style: these are usually in a very black, fine grained stone, and are rubbed in a way which suggests that they have been worn like beads, not set in a ring.

4399, procession of three warriors in the high crested helmet, single spear, and round shield with central boss, which are

worn by auxiliary troops of Sennacherib in the early seventh century: for the shields compare the sard 4146. Cyprus, Pl. xl, 10. III, xxxi, 17.

4400, goose, with spread wings, and solar disc above: it seems to be the Egyptian royal bird, and its style suggests an origin for the fine birds on painted vases 754 ff. of the seventh century.

4401, sacred tree between griffins: Mixed Oriental style. III, xxxi, 3.

4402, seated sphinx in round cap, in a heavy deep-cut style: the scarab has the same prominent keel as 4178 ff. in hard stone in the Collection of Finger-Rings. III, xxxii, 3.

4403, a bearded man in long robe stabs a griffin with a pommel-hilted sword. III, xxxii, 1.

4404-8. Scarabs of Hard Stone and Egyptian Glaze.

4404, blue-grey stone or glaze, engraved with a horned altar or table of offerings. III, xxxi, 15.

4405, dark blue glass: bull and foliage, and perhaps some characters (damaged) above: early smooth style with some Egyptian influence. Cyprus, Pl. xxxvii, 16. III, xxxi, 13.

4406, brown Egyptian steatite: a pair of uraeus-snakes guard a sacred tree in the midst of which is a Hathor-head. Cyprus, Pl. xxxv, 5. III, xxxi, 19.

4407, red plasma: hawk-headed Egyptian figure supporting a solar disc: compare the gold plaque 3289: fine work in Archaic Cypriote style. Cyprus, Pl. xxxvi, 4. III, xxxi, 12.

4408, carnelian: plain.

The seals which follow, like the domed and pyramidal seals, are of classes which belong to the mainland, and are only rarely found in Cyprus. One example like 4421-4, in the Ashmolean Museum at Oxford, is from a late Roman tomb at Kition.

4409-19. Sassanian Seals of characteristic globular or domed form, with a flat surface for the engraving, and a transverse perforation, which is sometimes very wide, so that the seal looks like a clumsy ring. They are of chalcedony and other hard stones. They illustrate the art of the Sassanian Dynasty in Persia, which was founded in 226 A. D., and represents a new movement of Persian nationalism in politics and style. These seals are intended, like the old cylinders and cones, to be carried on a cord, but the string-hole is often so large as to give the

signet some resemblance to a ring; and some of these stones were certainly worn on a suspension-ring of metal. Many of these seals bear inscriptions in Pehlevi characters. The chronology of them is obscure in detail. Their style is a mixture of Graeco-Roman and Oriental tradition — portrait heads, on the one hand, and sacred trees, fire-symbols, and winged animals, on the other — and passes over into the art of mediaeval Persia.

4409, brown chalcedony: bearded head with inscription, "Confidence in God": see Appendix.

4410, mottled red and white jasper: conventionalized "fire-altar" device with inscription, "Confidence in God the Lord": see Appendix.

4411, haematite: "fire altar" with border simulating an inscription.

4412, grey chalcedony: angular device, perhaps a "fire-altar"; very rough work.

4413, grey agate: a stag with heavy antlers. 4414, haematite: lion (?) much worn. 4415, chalcedony: bird. 4416, green plasma: bird. 4417, carnelian: standing female figure. 4418, carnelian: fish. 4419, chalcedony: bearded head with winged shoulders. In the perforation of 4417-18 still lies part of the large iron rings on which they were worn.

4420. Bronze Ring-Seal of the same style as 4308-18, too small to wear as a finger-ring: the engraving is defaced.

4421-4a. Pyramidal Seals, eight-sided, with engraving on the oval base, which is slightly convex. All these examples bear variants of the same design, a man in high cap adoring a shrine or altar on which stand one or more columns which are sometimes surrounded by rays: 4421-23 are of milky chalcedony; 4424 of hard white felspar. The pendant 4424a, also of chalcedony, seems to be a fragment of a seal of this kind, which has been re-perforated and engraved with a bird.

4425. Clear Carbuncle: a bearded head with curled hair and beard, in Sassanian style like 4409, but earlier and better cut; inscribed in Pehlevi characters, "Sarmazdi," probably a personal name: see Appendix. III, xxxii, 6.

## BABYLONIAN AND OTHER ORIENTAL WEIGHTS

These, like the previous groups, probably came from the mainland in recent times; at all events, they have not yet been recorded in tombs or on sites in Cyprus.

4426-33. Spindle-shaped Weights of green-stone 4426, porphyry 4427, and haematite 4428-33; some with a flat surface on one side; 4426 has a cuneiform inscription added in modern times: see Appendix.

Their weights as follows:

| | | | |
|---|---|---|---|
| 4426 weighs | 2353.4 grains | 4430 weighs | 540.1 grains. |
| 4427 " | 1240.7 " | 4431 " | 500.3 " |
| 4428 " | 1274.5 " | 4432 " | 274.9 (bored). |
| 4429 " | 1218.4 " | 4433 " | 385.6 (chipped). |

4434-7. Dome-shaped Weights of haematite: 4434 is accurately shaped, slightly smaller at the base than above, with a small circle engraved on the flat under side; 4435-7 are little more than natural nodules of haematite partly rubbed smooth, like 4442-4.

| | | | |
|---|---|---|---|
| 4434 weighs | 182.2 grains | 4436 weighs | 98.8 grains. |
| 4435 " | 966.0 " | 4437 " | 180.7 " |

4438-40. Duck-shaped Weights, of characteristic Babylonian form, with the head turned down on the back: 4437 is of haematite; 4439-40 of chalcedony, roughly engraved with a rayed column on the under side.

| | | | |
|---|---|---|---|
| 4438 weighs | 111.1 grains | 4440 weighs | 51.5 grains |
| 4439 " | 43.9 " | | |

4441. Frog-shaped Weight of haematite; its weight is 158.1 grains.

4442-4. Fragments of Haematite, partly worked into weights or other objects.

## EGYPTIAN AMULETS

The amulets in glazed paste are common in Cyprus in tombs of the seventh and sixth centuries: those in hard stone are of more various periods. Most of these latter have not been recorded in Cyprus, whereas such objects, of all periods, are commonly brought from Egypt and offered for sale in most parts of the Levant.

4445-60. Amulets of Hard Stone. The forms and purpose of these objects follow those of the glazed amulets 4461 ff. below. 4445-7, heart pendants in lapis-lazuli (4445) and jasper (4446-7). 4448, frog, in jasper, of the XXVI Dynasty. Compare the frog in black onyx, 3303b, probably rather later: and the tortoise beads in agate in the necklace 3303a in the Collection of Ornaments. 4449, Sun-on-horizon, in red jasper. 4450-51, girdle-tie in jasper. 4452-4, ded-sign in lapis-lazuli. 4455, spindle-shaped bead, in lapis-lazuli. 4456, perforated disc, of lapis-lazuli, perhaps an unfinished ring. 4457, thunderbolt-sign, in chalcedony. 4458, pillow-charm in jasper. 4459-60, slit earrings of carnelian: the purpose of these rings has been determined by finding them in position on the ears of mummied bodies.

Egyptian amulets in glazed paste are found in tombs of many periods, and are particularly common in those of the Graeco-Phoenician or Orientalizing Period of the Early Iron Age, when Cyprus was in most frequent intercourse with Egypt. A few are cut in chalcedony, agate, and other hard materials, but most of them are moulded in a soft white paste which is covered with a coloured glaze, usually blue, though this is sometimes discoloured to various tints of green, violet, or grey, or reduced almost to white. Occasionally also red, yellow, and brown glazes are used, and very varied colours prevail for a brief period in the XVIII and XXVI Dynasties, and again in Roman times. Details are sometimes added in a dense black paint. Some objects here described (like 4550) seem to have no paste core, but to consist of glass only. Such glass work is rarer at all periods than the paste. Some of the larger figures were intended to stand by themselves; but nearly all are provided also with a suspension-loop, so that they could be worn as pendants in a necklace of beads. Many are perforated like beads, and some have two or more perforations, to serve as control-beads, in a multiple collar.

The larger amulets represent Egyptian deities, usually animal-headed, or identified by the symbols or attributes which they hold. Then come figures of animals, hieroglyphic symbols, and other magical objects.

Though larger and finer specimens of glaze can usually be dated by quality and colour, as well as by their style, the date of these small common pieces is often quite uncertain, and as such objects are commonly offered for sale in most part of the Levant, it is

not unlikely (in the absence of all record of discovery) that some of the larger amulets, and most of the purely decorative objects, may have been brought from Egypt in recent times. Objects of the finer qualities are hardly ever recorded from tombs in Cyprus; they have probably been acquired by purchase.

4461-03. Figures of Deities as follows: 4461-8 Ptah-seker; 4460-70 Khepera; 4471-5 Bes; 4476-8 Isis with the infant Horus; 4479 Mut wearing the double crown; 4480-3 Khnum, ram-headed; 4484 Hathor, cow-horned; 4485-9 Thueris, either crocodile-shaped (4485-7) or human, holding crocodiles (4488-9); 4490-1 Anubis, dog-headed; 4492-3 Bast, cat-headed.

The examples figured in *Cyprus*, p. 276, seem to be (from left to right) 4462, 4485, 4471, 4480.

4494. Handle of a Sistrum or ceremonial rattle, in miniature, decorated with the horned head of Hathor.

4495-6. Miniature Ushabtis, or representations of a mummied corpse in its wrappings: such ushabtis were buried in large numbers in Egyptian graves, and were believed to ensure the resurrection of the body with which they were placed. These miniature figures, worn as charms, may have been intended to give the same assurance.

4497-4509. Figures of Animals, usually such as were the attribute of some deity: for example, 4497-9, hawks, representing Ra the Sun God; 4500, a lion, for Sakhmi the War Goddess; 4501 a ram, and 4509 a ram's head, for Khnum; 4502-3 cats, for Bast. The sow 4504, hare 4505, and frog 4506 are also common amulets: the snakes 4507-8 are symbols of royalty, and invoke royal protection. Cyprus, p. 276 (4502).

4510-25. Symbolic Objects, representing 4510-11 a menat-pendant; 4512-18 the ded-sign; 4519-20 a papyrus capital, common in Egyptian architecture; 4521 a pectoral pendant, such as is used on mummies; 4522-4 bunches of grapes, or other clusters of fruit; 4525 a bead, inscribed sa-Ra.

4526-31. Eye Charms, perforated to serve as beads in a necklace. The majority are modelled free, but 4530 is in relief on a plaque like those which follow; 4531 has four eyes conjoined.

4532-8. Plaques and Flat Beads, sometimes with more than one perforation to serve as controls in a multiple necklace: 4532 is inscribed Men-kheper-ra, the throne name of the

great conqueror Thothmes III, of the XVIII Dynasty, and also of an obscurer king of the XXI; 4533 shows Isis nourishing a king, and 4534-5 groups of deities; 4536-7 represent a series of grooved beads fashioned in one piece; perhaps of the XX-XXI Dynasties; 4538 is inscribed Ws-'ir=Osiris.

4539–48. Miscellaneous Objects. 4539, signet-ring, representing the God Thoth: XXV Dynasty. 4540, ring of openwork, representing the crocodile-God Thueris among lotos plants: probably of the XXI Dynasty. 4541, button seal, representing a uraeus snake. 4542-3, beads of the XXVI Dynasty; 4542, pale blue glaze with orange line; 4543, a conical pendant bead. 4544, plaque of grey clay, not yet glazed, representing the God Osiris. 4545, five roundels (a, b, c, d, e) for inlaying in woodwork or wall decoration; with daisy pattern in white on coloured grounds. 4546, fragment of inlay, many-coloured, to be used like 4545. 4547a, b, fragments of a blue-glaze vase, of the genuine Egyptian fabric which is imitated by 1573-8 in Wall-Case 73. 4548, mirror handle of blue glaze with lotos petals in white.

4549. Flat Circular Bead of the same bright blue chalky paste as the scarab 4178 in the Collection of Finger Rings. It is probably not Egyptian, but represents a local fabric either in Cyprus or on the Syrian coast. This blue paste seems to be rather earlier than the ordinary blue glazed objects of the XXVI Dynasty.

4550. Moulded Figure in Dark Blue Glaze, representing a bearded man in a late un-Egyptian style, not unlike that of the Sassanian seal-stones. It has been broken, and re-perforated as a pendant.

# THE COLLECTION OF VESSELS OF GOLD, SILVER AND GILDED BRONZE

# THE COLLECTION OF VESSELS OF GOLD, SILVER, AND GILDED BRONZE

IN dealing with the Collection of Pottery, mention has been made already (p. 4) of the influence of metallic originals on the forms and decoration, and a few jugs and bowls of bronze are described below in the Collection of Bronzes. But the vessels of gold and silver, of which we have literary record, have always been in danger of destruction for the sake of the precious metal, and are only to be found in sanctuaries which have been suddenly and accidentally destroyed, or in tombs which have escaped the notice of treasure-seekers.

Of such vessels, and particularly of engraved bowls of silver, the Cesnola Collection has a number of examples; and another silver bowl, found by General di Cesnola, and acquired from him by the Berlin Museum, is one of their most important datemarks.

The series to which these engraved bowls belong begins with genuine Egyptian workmanship of the XVIII and XIX Dynasties, sometimes almost purely naturalistic. The Berlin bowl, above mentioned, is the earliest that has been found in Cyprus: it seems to be genuine Egyptian work of the XIX or XX Dynasty (about 1200 B. C.), in which the earlier naturalism of the XVIII Dynasty begins to give place to conventional renderings of Egyptian scenes. These have been greatly simplified in transcription, and not always clearly understood by the copyist. Not much later than these, probably, is the delicate line-engraving of the bowls 4551, 4552, 4553, where the cattle, waterbirds and foliage, though rather more stiffly treated, are still drawn partly from nature, and only partly from Egyptian designs. With these Cyprote examples, which may very well be, like their predecessors, of Egyptian workmanship, we should compare the more naturalistic and Egyptian phases of the great series of bronze shields from the Idaean Cave in Crete.

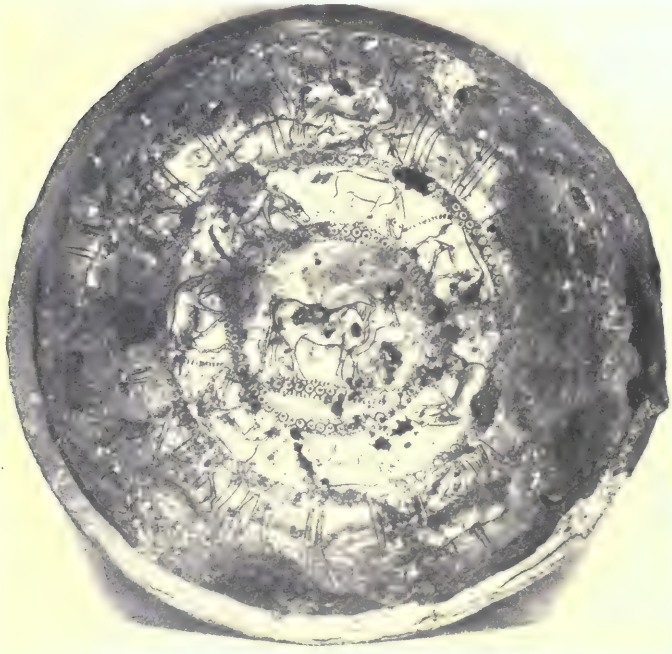
Next come many bowls in the Mixed Oriental style, of which 4554 is a fine example. Here, naturalistic treatment ceases, and designs are borrowed impartially from the conventional art of Egypt and from that of Assyria. The chronology of this large group is very obscure, and the place of manufacture uncertain. The workmanship is certainly not Egyptian, and as it varies greatly in style, there may have been several local schools, in Cyprus, Phoenicia, and perhaps elsewhere also. Crete, at all events, had a similar school of its own, represented by the Idaean Bronzes already mentioned. These engraved bowls travelled far and wide, to Nineveh on the east; to Athens and Olympia; and in the west to Caere and Praeneste in the neighbourhood of Rome. The fragmentary bowl 4556 is an almost exact duplicate of one of the finest from Praeneste. Further still to the northwest, these original masterpieces were extensively imitated, especially near Bologna and Verona, by native craftsmen, whose works are found on both sides of the Alps, and throughout the middle basin of the Danube. The limits of date are fixed, upwards, by the purely Egyptian bowls already mentioned, which certainly come down to 1200 B. C. or later, and therefore to the beginning of the Transitional Iron Age; downwards, by the occurrence of figures in western armour on some of the bowls, and by a simplicity and freedom of treatment, which seems to betray Greek influence, and cannot be much earlier than the middle of the seventh century.

One of the finest of these, commonly known as the "Amathus Bowl," (figured in *Cyprus*, Pl. xix; Colonna-Ceccaldi, Pl. viii; Perrot, fig. 547; Helbig, *Homerisches Epos*, Pl. i, and repeatedly elsewhere,) is not in the Collection, and does not seem to have ever reached New York. It was at one time in the Ruskin Collection.

4551. Gold Bowl, in purely Egyptian style, engraved with a central rosette (i); then, after a plain interval (ii), a zone of quite conventional papyrus heads (iii) among which swim birds on equally conventional water. Then after another plain interval (iv), which is not marked off from the papyrus heads, comes another zone of papyrus (v) with three deer and three bulls similarly shown half-concealed by conventional water. The principal features of the design are slightly embossed. Cyprus, p. 316.

4552. Silver Bowl, richly engraved, but quite without embossed relief. In the centre is a large rosette (i). Then, separated

by a broad interval (ii), comes an inner zone (iii), of conventional lotos flowers and buds, on long stalks. Then, after another interval (iv), comes an outer zone (v), only lightly and irregularly subdivided by lotos plants and trees, both natural and conventional: about five of these, pairs of single snakes, hawks, griffins, face each other heraldically, the remaining spaces being filled by other winged creatures set



4553

singly. Engraved in this zone is a Cypriote inscription of eleven characters, which may be read "I am 𐠀𐠂𐠗𐠊𐠛𐠀 the bowl of Epioroes." The proper name is 𐠀𐠄𐠗𐠛𐠗 unusual, and perhaps not yet rightly read: see Appendix. Another broad interval (vi) separates this outer zone from the rim of the bowl. The style is close to that of Egyptian engraved work of the dynasties between the XIX and the XXVI, but cannot be precisely dated. III. xxxiii. 1.

4553. Gold-plated Silver Bowl, with central medallion and

two zones of ornament finely engraved in outline, with some use of low relief. These zones are not separated by plain intervals, like those of 4552, but cover the whole inner surface of the bowl and are defined by narrow bands of a necklace design, composed of minute punch-marked circles. In the central medallion (i), a bull moves to the right, in a vigorous almost natural style, with reminiscences of Mycenaean and

4554

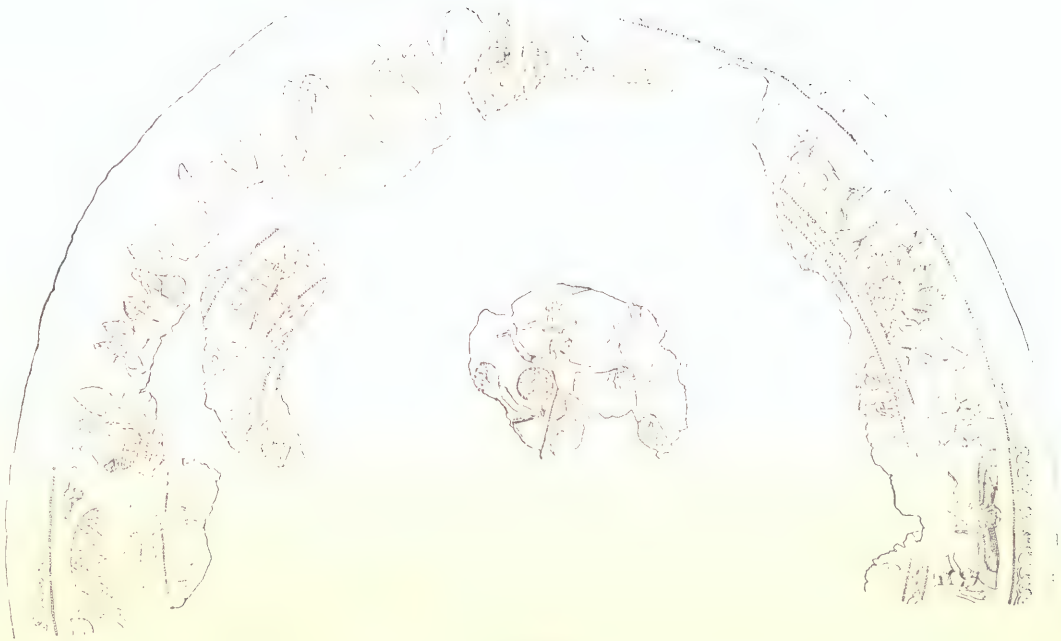
also of Egyptian convention. The inner zone (ii) shows a procession of seven horses grazing to the right in the same vigorous and graceful style. The outer zone (iii) is subdivided by a background of papyrus stems into five spaces, in each of which stands an animal-group:— cow with calf (twice), horse with foal (twice), and a standing horse — all much damaged by rust. The style is rather less careful than in 4552. III, xxxiii, 4.

4554. Silver Bowl, engraved and embossed, with a central medallion, which is surrounded by two zones of figures embossed and gilded on the silver ground. Between the zones run borders of cable ornament. In the medallion (i), a four-winged human figure in Assyrian cap and robe attacks a lion, while above and behind hover two Egyptian sacred hawks to protect him. The inner zone (ii) is composed of a number of independent animal groups, separated by trees very conventionally drawn; among these are confronted bulls, grazing horses, cow and calf, lion standing over a prostrate man, a lion-hunt, and seated sphinxes with cartouches of illegible writing in the background. The outer zone (iii) is subdivided, unevenly, by conventional "sacred trees," and in the compartments thus formed are sphinxes, goats, and other figures in irregular attendance on the trees, and also independent groups of men fighting with lions, or griffins, and an Egyptian conqueror slaying captives. The whole is executed in a Mixed Oriental style, and probably belongs to the seventh century B. C. Cyprus, p. 329; Perrot, fig. 552; Colonna-Ceccaldi, Pl. x. HI, xxxiii, 3.

4555. Silver Bowl, much damaged, engraved in a delicate and advanced style which, though influenced by earlier work of Mixed Oriental style, is essentially naturalistic, and corresponds in feeling and technique with the earlier phases of the Archaic Cypriote style in gem-engraving and sculpture. As usual in these bowls, the more ambitious and advanced work occupies the place of honour in the principal zone nearest the rim; the narrower zones and the central medallion being executed still in more subdued and conventional mood. The predominant influence now is once more that of Egypt, but it is the reiuvenated art of the XXVI Dynasty, not the decadent grandeur of the XX.

The central medallion (i) shows the purely conventional design of Isis nourishing Horus. This group is set against a sparse background of papyrus stems, the heads of which droop gracefully outwards, and frame the picture. Around this comes (ii) a narrow zone of animal scenes; above the top of the central medallion, a shepherd leaning on his staff, and raising one foot to rest it, looks to the right at a horse or bull which moves away from him: the rest of this side is corroded. Behind him is a clump of foliage, and then a succession of

horses and bulls, in varied pose, much corroded. Opposite the shepherd, and at the bottom of the central medallion, is a grove of papyrus, which divides the scene, the last animals, on either side, moving away from this grove, and towards the shepherd. This attempt at symmetrical composition is a mark of late date, and of affinity with the western spirit which inspires the Idaean Bronzes. Around this, and separated by a lotos flower border, comes (iii) a banquet-zone, six couches of which are recognizable, and between them a seated figure holding a large vase or a tambourine, a boy carrying a basket and offering food to one of the feasters, and another standing figure. Here not much balance or composition is perceptible; but the long horizontal lines of the couches draw the whole design of the bowl together, amid the diverse agitation of the zones on either side. Then comes (iv) a long continuous scene of court and tribute, interrupted by a break in the metal, which has destroyed the junction of the frieze not far from opposite the bottom of the central medallion. To the left come five persons from the open country (rendered by a few flowers and trees) bringing a kid, a calf, and a reluctant cow. Then a man leans forward to the left, over another who is prostrate before a table loaded with fruit. All these are bringers of tribute. Beyond the table, facing to the right, is the recipient, seated in state and shaded by a great fan; then two attendants; then two men who struggle with an obscure figure between them, probably sentenced to punishment: we may suppose that his offering has not found favour. Then, after a corroded space, a banquet couch, and traces of another, with two standing attendants between them: this is the interior of the King's household, and the destination of the offerings. Thus, artistically, as well as politically, revenue is balanced by expenditure. Finally, nearest the rim, and separated by a cable border with lotos-petal pendants at each twist, comes (v) a long zone with a chariot and a cart carrying people (like those of the "snow-man" terracottas) and passing to the right from a city to a palm grove. Then two more carts return towards the city, round the third quarter of the rim. The fourth quarter, to the left of the city, is filled with a group of at least three figures in fringed robes, the second of whom carries a lyre. The city, which lies exactly opposite the bottom of the central medallion,



4556 Details

has a high wall with towers, and several heads look out over the battlements. At the entry to the grove there are traces of some kind of gateway. The wheels of the cart which is leaving the grove are of the primitive solid-plank construction familiar from early Greek vase-paintings: the chariot-wheel has six spokes. Unpublished.

4556. Fragments of a Silver Bowl, including practically all the rim and outermost zone, and parts of an inner zone and of the central medallion. The central medallion (i), which is much defaced, shows an Egyptian King with Osirian crown, striding to the right, and brandishing a mace, while with his left hand he seizes by the hair a group of captives, who implore mercy with upraised hands. Behind him an attendant holds a large round fan. This medallion, like that of 4554, is in quite conventional style, though vigorously executed and composed. The fragments of the inner zone (ii) show (a) a votary, harpist, and double flute-player, from right to left, immediately below the retreating giant in (iii); (b) part of a chariot, and then three soldiers, in kilt, low pointed cap, sword, and noteworthy shield of flexible leather with riveted metal rim, transverse band of metal with rivets, and central boss or spike: this form is familiar from Assyrian reliefs of the early seventh century, and probably supplies a datemark for this and similar bowls.

The outer zone (iii) repeats in very slightly simplified detail the famous "Hunting-Adventure" on one of the silver bowls from Praeneste. Clermont Ganneau, *L'Imagerie Phénicienne*, I (Paris, 1880); Perrot, fig. 543. From a walled city a chief rides out to the left in his chariot. Then the chariot is seen standing behind a tree, while the chief, behind another tree, kneels to shoot with his bow at a great ape which squats looking away from him; then come deer, and a groom leading a horse through a wood, represented by two trees behind it. Then, after another tree the chief is seen again; behind him is an altar or low wall of masonry, and above it a winged disc representing his god: this section is much damaged, but clearly represents the picnic sacrifice on the Praeneste bowl. Then comes a tree-covered mountain from which issues a giant hurling a stone at the chariot, which is saved, however, by the god, who carries it up into the air in his hands: after which the chariot is seen restored to earth again, still facing to the

left, and awaiting the chief, who shoots at the giant as he retreats to his rock. Beyond this rock he is repeated, with arms bound, awaiting his death-stroke from the chief's battle axe. Then the chariot bears the chief back again to the city from which he started. The style and workmanship of this zone follow the Praenestine bowl so closely that there can be little doubt that this duplicate is from the same workshop. A. Marquand, *A. J. A.*, iii, 1887, pp. 322-337, Pl. xxx.

4557. Fragments of a Silver Bowl, including much of the outer zone, and parts of an inner one. A detached fragment 4559 with part of the central medallion, may belong to this bowl. The outer zone is in a highly embossed and coarsely engraved style, full of vigour, but very different from the miniature scenes on 4554-5, and more akin to the bronze bowl 4561. It depicts a royal feast. In front of a square screen stands a table with curved legs bearing a dish of fruit; to right and left the King (in Egyptian crown) and the Queen recline facing inwards on high couches with step-ladders; each holds a fruit in outstretched hand. Over the Queen is an inscription in Cypriote characters, which is discussed in the Appendix. Towards the Queen's couch come women in Minoan jacket and skirt playing double-flute, oriental harp, and tambourine, and a cup-bearer with a pile of bowls in one hand and an oinochoë in the other. Behind them stands a great wide-necked amphora with vertical handles; and then a table on which is a small wine-amphora between two oinochoai: two wine-ladles like 4925 in the Collection of Bronzes, hang by their hooked handles on the edges of the table. Then three more women advance in Minoan jacket and skirt, very precisely drawn; the first holding two bunches of flowers; the second, two legs of sheep or goat for the banquet; the third, two trussed geese. This end of the scene is closed by a standing bird which gazes after the procession. Behind the king, a man in a similar head-dress plays the double-flute; then the metal is broken.

The inner zone shows (a) a pair of griffins about a sacred tree; (b) to the left of this group an archer, kneeling, shoots with a composite bow at a stag which moves away from him to the left. In front of this walks another stag: then the metal is broken. Unpublished.

4558. Fragment of a Silver Bowl, showing part of an inner

zone of alternate running ibex and lion, each animal separated from the next by a leaf-shaped tree. Unpublished.

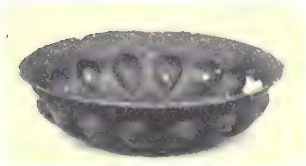
4559. Fragment of a Silver Bowl showing part of a central medallion: a four-winged human figure, in long robe, places one foot on the head of a small lion which moves to the right, while he holds another lion before him by the tail. This is an adaptation of the "Lord of Lions" who was worshipped in Cilicia under the name of Sandon, and is often represented in Hittite sculpture. His relations to the Greek Herakles have been discussed on pp. 171–2. Unpublished.

4560. Bronze Bowl, engraved and embossed with a design of four deer, who feed, moving to the right, before a background of papyrus-stems. The work is in strongly Egyptian style. Cyprus, p. 337. III, xlvii, 3.

4561. Bronze Bowl, engraved and embossed. In the centre, which is deeply depressed, is a rosette, surrounded by a cable border. Around this is a single broad zone, filled with a remarkably complete representation of Cypriote religious ritual. To the right of a tripod-table, on which stands a bowl full of fruit or cakes, sits a Goddess on a high-backed throne, holding a flower in her right hand, and, in her left, one of the offerings from the bowl. Behind her stand three musicians, playing double-pipe, lyre (of Greek type, but held sideways), and tambourine. On the left of the table stands a priestess, holding in each hand an object which is not clearly shown, perhaps a fan and a wine-ladle. Behind her, on a four-legged table, are a large amphora and an oinochoë, for drink-offering. Then follows a dance of six women, each holding the wrist of the one before her, as is the rule in Greek choral-dancing ancient and modern. The sixth, who holds a flower in her free hand, stands back to back with the tambourine-player already described, and so closes the scene. In the intervals between the women, lotos-capped columns — perhaps stelae like 1415-20 in the Collection of Sculpture — occupy the background. All the women wear the Minoan jacket and skirt, and have their hair piled high on the head, with a single long plait hanging down in front of the shoulder. The work is coarse and heavy, but full of instructive detail, and should be compared with the fine painted vase 751 in the Collection of Pottery in Floor-Case VIII. It probably belongs to the

seventh century. Colonna-Ceccaldi, Pl. vii. Cyprus, p. 77; Perrot, fig. 482. III, xxxiii, 2.

4562. Silver Drinking Cup or Deep Bowl, with gadrooned body and concave lip, engraved on the outer surface of the



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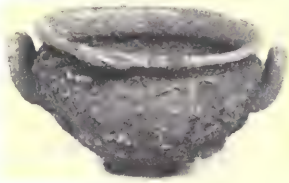

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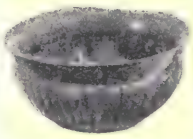

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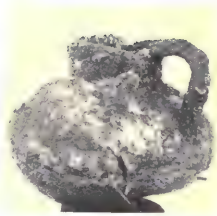

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4592

lip with a row of birds lightly outlined in Egyptian style: probably of the seventh century. Cyprus, p. 406, fig. 22 (inaccurate). III, xxxv, 1.

4563-71. Silver Bowls or Drinking Cups of various forms: 4563 is deep and conical (Cyprus, Pl. xxi. III, xxxv, 2); 4564-5 hemispherical (III, xxxv, 3); 4566-7 bell-shaped (III, xxxv, 4, 5); 4568-9 shallower; 4570 shallow with nearly up-

right sides, a characteristic form in clay in the sixth and fifth centuries (III, xxxvi, 1); 4571 with slightly expanded rim. III, xxxvi, 2.

4572-3. Silver Paterae with central boss, surrounded by a rich band of gold embossed with lotos flowers and palmettes, in a very advanced stage of the Oriental style; probably not earlier than the end of the sixth century. III, xxxvii, 4.

4574. Silver Patera, with hemispherical boss in the centre, surrounded by a narrow band of gadrooned ornament, engraved. III, xxxvii, 1.

4574-8. Paterae of Silver, quite plain, with hemispherical boss in the centre, probably of the fifth century. Cyprus, Pl. xxi. III, xxxvii, 2; xxxvi, 3, 4, 5.

4579. Silver Patera, with deeply embossed ornaments of lotos petals on the body; probably of the sixth or early fifth century: compare the paterae held by the stone hands 1156-7 in the Collection of Sculpture. Cyprus, Pl. xxi. III, xxxvii, 3.

4580. Silver Patera with wide flat rim, and lotos petal ornament over the whole interior. III, xxxvii, 5.

4581. Two-handled Bowl of Silver, with distinct foot and rim; probably of the fourth century B. C. III, xxxiv, 1.

4582-3. Fragments of Silver Paterae, piled together and much corroded. III, xxxviii, 4-5.

4584. Fragment of the Rim of a Large Bowl, with a band of rosettes embossed on a thin plate which is fastened with wire to the actual rim of the vessel. It is probably the vessel with more than hemispherical body, slightly depressed, and deeply gadrooned, which is figured entire in Cyprus, Pl. xxi; Perrot, fig. 561.

4585. Patera of Silver, very shallow, with broad flaring rim, quite plain. III, xxxviii, 3.

4586. Silver Handle-ridge Jug, with globular body, flat rim, and small handle attached to a ridge at the middle point of the neck. Compare 470-81, in Red Buchero Ware, in the Collection of Pottery, Wall-Case 13. Perhaps of the seventh century. Cyprus, Pl. xxi; Perrot, fig. 560 (inaccurate). III, xxxix, 3.

4587. Neck of a Handle-ridge Jug, but taller and slenderer than 4586.

4588-90. Silver Oinochoai, of the "bird-jug" type; compare 721-40 in the Collection of Pottery, probably of the seventh century; 4589 only preserves the upper part, 4590 only a fragment of the base. Cyprus, Pl. xxi; Perrot, fig. 559 (inaccurate). III, xxxiv, 2, 5.

4591. Silver Oinochoë, fragmentary: only the handle and part of the neck are preserved. The handle is of the double-rod pattern, ending below in an Oriental lotos-palmette. Compare the handles of the clay oinochoai 703-19 in Wall-Cases 20, 21. III, xxxix, 12.

4592. Oinochoë, silver, with pear-shaped body, and tapering neck. The same form is found, in bronze, in rich tombs of the fifth century at Amathus. III, xxxiv, 4.

4593-5. Conical Horn-like Objects of Silver Plate, with traces of gilding, ornamented with rosettes; perhaps the feet of a large casket, of more perishable material. Cyprus, Pl. xxi. III, xxxviii, 1-2.

4596-9. Silver Spoons for toilet use. Similar spoons are found in rich tombs of the fifth century at Amathus. Cyprus, Pl. xxi. III, xxxix, 2, 4, 5.

# THE COLLECTION OF BRONZES AND OBJECTS OF IRON

# THE COLLECTION OF BRONZES AND OBJECTS OF IRON

CYPRUS has great natural wealth both of copper and of iron ore. Iron working only began at the close of the Bronze Age, about 1000 B.C., but the art of working copper was introduced much earlier about the same time as that of making pottery. Both arts probably came from the nearest mainland, for the early types of copper implements are selected from those of the earliest phase of metal working in Syria, Egypt, and Asia Minor. The iron-work of North Syria also probably goes back some centuries before the Iron Age began in Cyprus.

## EARLY BRONZE AGE

The earliest metal implements from Cypriote tombs are made not of bronze but of copper, with only such slight admixture of tin as might result from the use of a mixed ore. On the other hand, they usually contain a high proportion of copper oxide, intentionally left unreduced in the last stage of the smelting, because this impurity gives greater hardness to the copper and permits it to take a better cutting-edge. The implements were apparently first cast in an open mould and then hardened and finished by hammering. The forms of these first implements are few and simple; daggers and axes, chisels and awls, tweezers, needles, and several kinds of pins.

The dagger blades are of two main types, of which the one was fastened into its haft by transverse rivets, the other by means of a tang which prolongs the midrib of the blade itself.

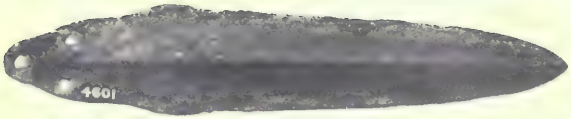
4001-15. FLAT-HAFTED DAGGER. The simplest of these [illegible] only a slight midrib along the centre line of the [illegible] most carefully wrought, however, have a sharp [illegible]

Bronze Case I

the concave surfaces of the two halves of the dagger, the base of which is rounded (or only slightly pointed) for insertion in a cleft stick or between two flat handle-plates of wood or bone. Many of these blades were further secured by two or three bronze rivets, through holes punched or drilled through this base. Sometimes the blade runs out behind into a short rudimentary tang, as in 4608-15, giving greater strength for cutting as well as thrusting; some of these tangs also are perforated for a rivet. Though commonly described as "daggers," some of these blades may have been mounted on longer shafts as spears; in no case have the hafts been preserved. L.s. $6\frac{3}{4}$ in. $3\frac{1}{16}$ in. III, lxxiv 1-6.

4616-34. Daggers with Hooked Tang. The other type of dagger has a strongly marked midrib, which is prolonged beyond the heel into a tang, long enough to traverse the whole length of the handle and be bent back, or hammered flat (4630) to prevent it from working loose in its socket. The cutting edges are of more concave section than in 4601-15, and in some examples (4633-4) the midrib is so wide, and the lateral wings of the blade so narrow, that the weapon assumes a four-winged bayonet-form, admirable for stabbing, but useless for a cutting stroke. In others (4626-7), the midrib, though sharply defined lower down, is intentionally hammered flat for a short distance from the point. The base of the cutting edges is sometimes rounded off and separated from the tang by distinct backward grooves. Note that 4630-32 have been intentionally bent and made useless before they were buried. This practice, which is found among primitive peoples, is intended to "kill" the objects and set free their "souls" to accompany the spirit of the dead owner. Ls. 20 in. – $8\frac{1}{2}$ in. Cyprus, Pl. v. Colonna-Ceccaldi, Monuments de Cypre, p. 129. III, lxxii, 2-6.

4635-47. Flat Celts for Axes or Adzes. The blade is thin and flat like a very broad chisel, and is only very slightly expanded at the cutting edge, or hammered to a convex outline. These blades were intended to be fixed in the cleft head of a wooden club, or lashed to an elbowed handle, like the axes and adzes of the Later Stone Age. Some, like 4647, were evidently used also as a wedge without any handle at all. L.s. $3\frac{3}{4}$ in. $3\frac{1}{4}$ in. Cyprus, Pl. v. III, lxx, 1-5.

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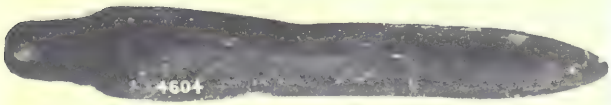


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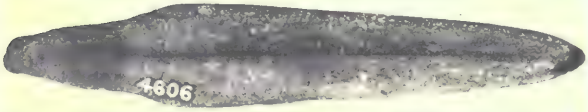


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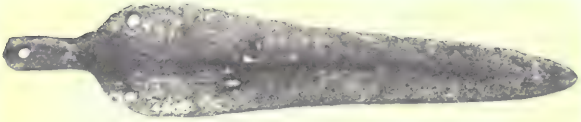


4608

4624

4631

Bronze Case I

4648-9. Chisels, shaped like long narrow celts, are found but rarely. They are either square-headed, like masons' chisels (4648); or else end in a spiked tang for insertion in a wooden haft (4649). Ls. $4\frac{1}{8}$ in., 3 in. III, lxix, 6.

4650-7. Awls of this period are of the simplest forms, and this primitive type probably remained in use for long. One specimen (4655) preserves its primitive handle of deer's horn, but it is not certainly of the earliest period. Ls. $5\frac{1}{2}$ in. — $3\frac{3}{4}$ in. III, lxix, 3; cxvi, 3 (4655).

4658-62. Tweezers, which are common, were probably used to remove superfluous hairs. Cyprus has neither fine flint, like Egypt, nor obsidian, the keen-edged volcanic glass of the Greek Islands, to supply the place of razors. Ls. $3\frac{1}{4}$ in. — $2\frac{5}{8}$ in. III, lxiv, 7.

4663-73. Needles were commonly placed in the early tombs, to provide for the dead man's clothing in the "other world." The most primitive (4663-4) have no "eye," but a loop or hook at the hinder end; drilled eyes, however, were invented before the Later Bronze Age (4665-8), and needles with oval or slit-shaped eye (4669-73) were in use for coarse threads, or to hold braid or flat sinew. Ls. $5\frac{1}{2}$ in. — $2\frac{1}{2}$ in. III, lxii, 13-17.

4674-6. Pins are of simple form, with the head hardly distinguished from the shank; rarely the butt-end is hammered out into nail-head form. Ls. $13\frac{1}{2}$ in., $11\frac{1}{4}$ in., $3\frac{7}{8}$ in.

4677-91. Eyelet Pins, with a perforation half-way down the shaft, were used as dress-pins; a thread, passed through the hole in the shaft and tied round the head or point, served to keep them in place. They are characteristic of the Middle and Late Bronze Age in Cyprus and are found in Egypt, Syria, and at Hissarlik in northwest Asia Minor, but are quite foreign to Crete and the whole area of the Minoan culture. There are several varieties: —

4677-83, with small indistinct head, like that of the unperforated pins. Cyprus, Pl. v. III, lxviii, 8-9; lxix, 9.

4684-90, with large conical or mushroom-shaped head. III, lxviii, 7.

4690 has its shaft elaborately turned as if groups of small beads had been strung upon it. III, lxix, 7.

Similarly decorated pins of gold, the Late Bronze Age, have the eyelet replaced by a separate wire loop lashed to the middle point of the shaft.

4691 has a spherical head composed of many intersecting discs. This design imitates the head of a wooden distaff such as is still commonly used in Cyprus: compare the fine silver pin 3148 in the Gold Room. Ls. $6\frac{1}{4}$ in. – $2\frac{3}{4}$ in. Bronze Case I

For early arrow-heads, of a Bronze Age type common on the Syrian coast, see 4776-8 of the series of arrowheads below.

4648 4650 4658 4663 4665 4670 4680 4688

## LATE BRONZE AGE

The Mycenaean colonization of Cyprus (p. xxx) brought with it the skill to make bronze containing the full proportion of tin (9-11 per cent), and this new alloy admitted more efficient forms.

4692-3. DAGGERS are now made with a broad flat tang, to which the handle-plates are riveted, and kept in place by a flange along each edge of the tang. The hilt of 4693 is unsymmetrical, like that of the one-edged blades which begin to appear at this stage. These later daggers are often made large enough to serve as swords, and are eventually copied in iron (4722 below). Ls. $5\frac{1}{4}$ in., $8\frac{1}{2}$ in. Ill. lxiv. 3 (4692).

4694-7. SPEAR-HEADS are now clearly distinguished from dagger-blades; for they have a tubular socket to enclose and protect the tip of the shaft, instead of a flat tang to be mounted in a cleft. The socket is formed originally by bending the [illegible]

Bronze Case 1

of the blade itself around the head of the shaft and securing it by a transverse rivet (4604); but the later examples are cast. Nearly all, however, retain a slit along one side, probably in order to give enough elasticity for a firm grip on the shaft. The proportions of the midrib vary. In 4695-6 it is not more prominent than in the early dagger-blades 4616 ff. 4697, on the other hand, shows the four-winged blade already noted under 4633-34. These types all go on into the Transitional Period of the Early Iron Age, and are imitated in iron: compare 4708 ff. below. L.s. 14 in. — $4\frac{1}{4}$ in.
III, lxxii, 1 (4697); lxxiii, 5 (4694).

4698. Axe-Head with long, narrow blade, slightly curved, with a tubular shaft hole strengthened by external ribs. This remarkable type is foreign to Cyprus, but has been found in several parts of the Syrian coast. Its precise date is not certain, but it probably belongs to the Late Bronze Age. L. 8 inches. Cyprus, Pl. v. III, l, 1.

4699. Sickle, with curved and notched blade, bent at the base so as to enfold the handle, like a modern scythe. This type also is foreign to Cyprus, but occurs commonly in Late Minoan Crete. L. $5\frac{5}{8}$ in. Cyprus, Pl. v (inaccurate).

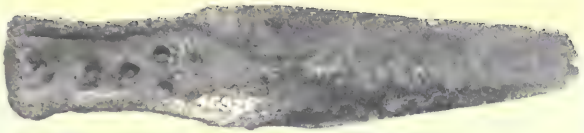
4700. Fire Shovel, with twisted handle and square blade bent up at the sides; the type is characteristic of the late Mycenaean Age. L., with handle, 19 in. W. 4 in. III, lxvii, 5.

To this period of intimate contact with the Aegean, and with the foreshores of Egypt and Syria belong also a fine lotos-handle from an Egyptian vase, and some masterpieces of Cypro-Mycenaean design.

4701. Handle of a Jug. The upright part is formed by a lotos-stem, while the petals of the flower spread horizontally to touch the rim of the neck with their tips. The form and style suggest an Egyptian model of the XVIII or XIX Dynasty, but similar bronze work of strongly Egyptian style has been found in rich Mycenaean tombs at Enkomi; probably about 1300-1200 B. C. L. $3\frac{1}{4}$ in. III, lix, 3.

Bronze Case 3

4702. One-handled Jug with ovoid body, wide neck, and solid smooth rim. The form and workmanship are not very distinctive, but do not seem to be of any later type. H. $8\frac{3}{8}$ in Cyprus, Pl. xxx. III, xlvi, 1.



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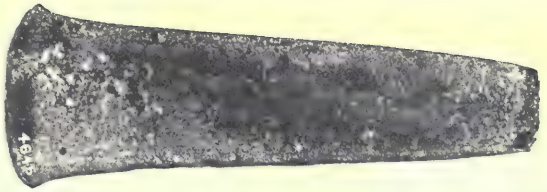

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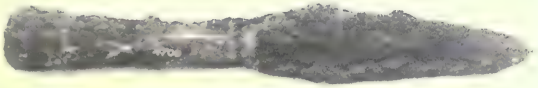


4709

4695

4714

Centre Case

4703. Rim and Handles of a Cauldron of fine, Cypro-Mycenaean workmanship. On the rim, in relief, and in the same style as 4704 is a row of bulls in full flight, pursued by lions. On each handle are three bulls' heads in relief, with long incurved horns and above them three pairs of demons, standing face to face, with lion's head and feet, fish-like back and broad tail; they offer long-spouted oinochoai with their forepaws. Probably about 1300-1200 B. C. A rim of closely similar work, found at Kurion, is now in the Cyprus Museum: Markides, *British School Annual*, 1913, 94, pl. vii. Colonna-Ceccaldi, Monuments de Cypre, Pl. xix (wrongly described as a mirror) Perrot, fig. 555-6. D. $15\frac{5}{8}$ in. III, liv, 1-2

4704

Centre Case

4704. Tripod of late Cypro-Mycenaean workmanship. The vertical rim is decorated with lions pursuing stags, in the same

4703

4703

style as 4703 but less carefully retouched after casting. On the legs, both within and without, is the palm-frond design familiar to the Cretan "Palace Style" (Late Minoan II), but ingeniously rendered in thick twisted wire. The volutes at the top of each leg have a real structural use, to stiffen the junction with the rim. The feet end below in cloven hoofs. Perhaps as early as 1200 B. C.; though the form reappears in tombs of the "Dipylon" period in Greece. H. 14½ in. Cyprus, p. 335. III, xliv, 4.

Bronze Case 3

4705. Tripod, with upright ring and bowed legs, of a characteristic late Mycenaean form which persists in Cyprus all through the Early Iron Age, and is represented on the engraved bowls 4557, 4561. H. 3 11/16 in. Perrot, fig. 631. III, lxiii, 2.

## EARLY IRON AGE

It is not certain from what quarter the knowledge of iron was brought to Cyprus. Iron was known in Egypt as a great rarity from the earliest dynasties, but did not supersede bronze for common use until the XXVI, after 664 B. C. Tribute of iron was, however, brought to Egypt from North Syria under the XIX Dynasty (1350-1200 B. C.) and the Biblical description of Jabin, King of Hazor, with his "four hundred chariots of iron" probably represents the state of things there in the Early Iron Age. The famous iron-work of Damascus very likely had its origin in this period. On the other hand, the Greeks ascribed an early iron-working industry to a people whom they called Chalybes in North-eastern Asia Minor; and after the eighth century both they and the Phoenicians of Tyre obtained iron from this district. Thirdly, in the Homeric Age, which represents a period of transition, iron was being exported oversea from the Taphian country in the northwest of Greece; other Greek traditions point to Chalcis in Euboea, and to the West of Crete, as early centres of iron trade; so that there is some reason to believe that very early Mediterranean iron workings lay in this direction. Probably when once the discovery was made, how to produce iron on a commercial scale, iron-works sprang up almost simultaneously in many separate regions.

In Cyprus itself, iron was worked on a considerable scale round Tamassos and also round Soloi on the northwest coast, from an early period of the Iron Age. Iron was indeed known in the island, as in most parts of the Minoan world, for a short period before

this, but was regarded as a precious metal, and used only for rings, sceptres, and fine inlaid work. Its magnetic properties, and the rapidity with which it decays, probably caused it to be regarded in Cyprus, as elsewhere, as something uncanny, and potent for good or harm; a belief which survived in modern superstitions about blacksmiths, and the "luck" of old horseshoes.

Even after iron had come into common use, and into exclusive use for a few specialized types of implements and weapons, bronze was not wholly displaced in Cyprus, even for weapons; spears, in particular, are found in bronze associated with swords and knives of iron. For defensive armour and the arrow, bronze was still preferred all through the Hellenic and Graeco-Roman ages. The objects which belong to this period or represent types which originate in it may therefore be conveniently grouped as follows.

### A. OBJECTS WHICH ARE FOUND BOTH IN BRONZE AND IN IRON

The forms of the weapons develop, for the most part, those of the Later Bronze Age. The transitional spear-heads are rather shorter and wider than the Late Minoan types, and not so finely executed. But they soon break out into experimental types, soon superseded, like so many of the early iron forms on the Syrian coast, and in southeastern and central Europe. The circumstance that the new metal had to be hammered into shape at a forge, instead of being cast in moulds, permitted and encouraged that individuality of workmanship which is the excellence of all iron-work.

4706-12. SPEAR-HEADS resembling the socketed spear-heads of the preceding period, with leaf-shaped blade, and more or less distinct midrib: 4706-7 are in bronze; 4708-12 in iron. L. 11 in., 5½ in. (Cyprus, Pl. v. Ill. I. 4; lxiv. 5 (bronze). Ill. lxxiv. 3 (iron). Bronze Case I

4713. JAVELIN-HEAD of iron for a small throwing-spear, with tubular socket and unusually broad wings. L. 3 in.

4714-18. "SPOONY"-SPEAR of peculiarly Cypriote shape, in which the wings, which in some Late Minoan spear-heads are hardly wider than the midrib, disappear altogether, leaving only a very long four-sided point, with a tapering socket behind. The form varies a little: 4715 is of bronze, and round in section; 4718 of iron, and four-sided; the rest, of bronze, are four-sided. For the identification of this peculiar [illegible]

Bronze Case I

(p. 477) with the ancient "sigynna", see Myres (1907, 1910) in the Bibliography; also Colonna-Ceccaldi, Monuments de Cypre. Ls. $27\frac{1}{2}$ in. — 11 in. III, lxvii, 2, 4.

4719-4720. Butt-Spikes of Bronze representing the ancient Greek *sauroter*, from spears of the same style as the spear-heads 4706-12. They have the same tubular socket as the heads. Around 4720 are the remains of a ring of some other material. It may have been of iron. A decorative ring of bronze is sometimes found thus on a sauroter of iron. And the whole butt-spike was sometimes of bronze with an iron spear-head. Ls. $6\frac{1}{2}$ in., $7\frac{1}{2}$ in. III. lxxiii, 1-3.

4721-2. Socketed Implements of bronze; of early fashion, but uncertain use. They may have been used as chisels. Ls. $7\frac{1}{4}$ in., $6\frac{1}{4}$ in.

### B. AXES, SWORDS, AND KNIVES OF IRON ONLY

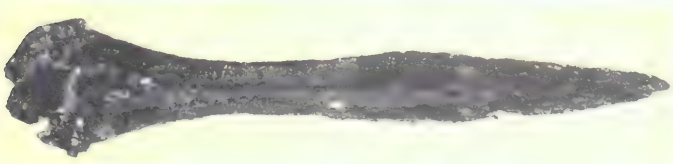
As the use of iron became established, types of implements were developed which were less suited for reproduction in bronze, and are only found in iron.

4723-4. Axe-Heads of iron, with flat narrow blade, like the early copper axes 4635-46 but thicker: 4723 seems to have a projecting "stop" on each side like the early axe-head of the Italian Bronze Age, to prevent the blade from being forced backwards into the haft: it is much corroded, and so thick that it may have been part of an axe with shaft hole, which is the normal type in the Early Iron Age. Ls. $6\frac{1}{4}$ in., 5 in.

4725

4725. Sword, with straight-edged blade, strong midrib, and deeply flanged tang. This form, which is "Type II" in Naue's *Vorromische Schwerter*, is a northern development from Late Minoan swords and daggers like 4692-3, which are the first to have the flanged tang; and is best represented in bronze swords of the Transitional Period on both sides of the Adriatic, and in the earlier straight-edged type in iron from Halos in Achaea Phthiotis. The iron swords of the Dipylon cemetery in Athens are of slightly later and heavier type. The handle-plates, which are quite decayed, can yet be traced

running forward to a blunt point on the front edge of the blade. L. 27¼ in. Bronze Case 1 III, lxxiv, 2.



4726

4726. Sword of later and more broadly leaf-shaped blade, with very wide hilt-tang without flanges and protected at the edges by a bronze fillet: only the front part of the belt is preserved. On it are preserved two bronze rivets and traces of wooden handle-plates, which ended in a straight margin across the blade. This type resembles the maturer type of sword at Halos, but is of more curved outline. Similar swords are represented on the engraved bowl 4554, which was probably made about 700-650 B.C. L. 23½ in. III, lxxiv, 1.

4727

4727. Hilt of a sword like 4726, much damaged, but retaining silver-headed bronze rivets, and handle-plates of turned ivory. L. 5 in.

4728-9. Knives, with one-edged blade, convex (4728) or concave (4729); and flat broad tang, riveted for handle-plates. L. 8¼ in., 6½ in. Cyprus, Pl. v. III, lvi, 5.

### c. Fibulae

Fibulae, or safety-pins, were introduced into Cyprus, probably from the West, in the latest period of the Bronze Age. The earliest types, made of slender wire, like a modern safety-pin, are found in the Late Minoan tombs of the third or Mycenaean phase in Greece and Crete, and also, without variation, in lake-dwellings at Peschiera in Lake Garda, and on a number of other sites around the head of the Adriatic; their country of origin is therefore probably somewhere in the north-western part of the Balkan Peninsula.

Bronze Case 1

These were introduced into Cyprus in the later days of the Mycenaean colonies, and soon superseded the native eyelet pins 4077-91. In Cyprus this earliest type only occurs in late Mycenaean tombs; but fibulae of later varieties are common in tombs of the Early Iron Age (1000-700 B. C.). The subsequent course of development of the fibulae in Italy and in Greece is now accurately known, and consequently all fibulae are of the greatest archaeological importance as date-marks. Towards the close of the Early Iron Age, and apparently earlier than in most parts of Greece, fibulae pass out of use in Cyprus, probably not much later than 700 B. C.; and are superseded partly by buttons, partly by the use of sleeved and shaped garments of Oriental fashion, which did not require such fastenings.

With the examples described below should be compared the fine series of gold and silver fibulae, 3198-3209, in the Collection of Ornaments.

Fibulae of Type I are not represented in this Collection. This type is of long and narrow proportions, like the modern safety-pin, or a fiddle-bow, and was introduced into Cypro-Mycenaean colonies at the end of the Late Bronze Age (about 1200 B.C.).

4730-3. Fibulae of Type II begin in the Transitional Period of the Early Iron Age, and remain in use in the Middle or Geometrical Period. In this type the bow is curved almost to a semicircle, and is slightly swollen in the middle. Its ends remain symmetrical with each other, and there is no stilted fore-end between the bow and the catch, as in Type III. Sometimes the bow is thickened, or ornamented at either end, or throughout its length, with collars and beads, imitating the actual beads of amber and glass paste, which are found strung on the bows of some western fibulae. Compare the silver fibulae 3199-3203 in the Collection of Ornaments. L. 3 in. 2 in. III, lxiii, 4 (4730) and 11 (4733).

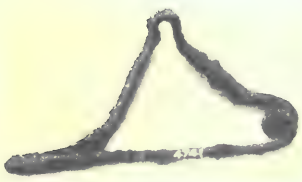
4734-40. Fibulae of Type III also begin in the Transitional Period (1200-1000 B. C.). Type III differs from Type II in the stilted fore-end which intervenes between the symmetrical bow and the catch, and sometimes between the bow and the spring; it is designed to permit the inclusion of a larger fold of drapery. The bow itself is usually shorter, and more swollen than in Type II, but (like it) carries various collars and beads cast in one piece. Compare the gold fibula of this

type, 3198 in the Collection of Ornaments. The stilt of 4737, 4740, is single; in 4735, 4738, 4739, it is double; in 4734, double in front, and single behind, above the spring. On the bow of 4740 are three globular beads, and then a plain rectangular block occupying nearly a quadrant of the whole curve. Bronze Case 1

4730

4734

4732



4736

4744

Compare the silver fibulae 3204-7 in the Collection of Ornaments. Ls. 2¼ in. c. 1 in.

III. Ixiii. 6, 8 double stilts; 10 = 4734; 12 = 4740.

4741-6. Fibulae of Type IV are found in tombs of the Geometrical Period and may perhaps be as early as the Transition. In this type the pin is curved and the catch prolonged to a sharp point in front, as in many of the later Greek and Italian fibulae. The bow is in two mouldings [illegible]

Bronze Case I

midway by a knob and collar, which seem to represent an obsolete U-shaped spring like that of the "serpentine" fibulae of the Adriatic region, and of the Latest Minoan phase in Crete, with both of which this type may perhaps be connected. There is some variation of form, as follows:—

4741 marks an experimental approach to the "serpentine" type, with long pointed catch. At the loop the bow is flattened, and its two lateral parts are leaf-shaped. III, lxiii, 9.

4742 has the central knob and collar cast in one piece, but the knob is cut away at each side in such a way as to betray its derivation from a loop like that of the "serpentine" fibulae of Italy. The collar was, no doubt, added unintelligently, to prevent such a loop from being strained open. In a fine example of this type, in the Ashmolean Museum at Oxford, this decoration of the knob has been simplified to a mere round hole in each side. The rest of the bow is cast solid with a pair of wide angular collars on each limb, between which are "double axes," a well-known symbol of the chief deity of Minoan Crete. In Sicily, fibulae of the Late Bronze Age are found, in which such "double axes" are strung as separate amulets on the thin wire of the bow. Compare with this fine example the silver fibula 3209 in the Collection of Ornaments.

4743-9 have a central knob which has lost its side decoration, and is slightly flattened laterally. In 4743-7 it is four-sided, and in 4748 smaller and olive-shaped, with a narrow neck above the collar. By this time its meaning has been quite forgotten. Ls. $2\frac{3}{8}$ in.—5 in. III, lxiii, 9 (4741); 5, (4744).

Three late fibulae are grouped for convenience with these early forms. It is very unusual to find such fibulae in Cyprus; though 4752 is of a central European type which spread widely through the Roman Empire.

4750-1. Fibulae of Late "La Tène" Type, with double spring-coil, probably of the fourth or third century B. C. Its home is on the north side of the Alps, but examples are known from Italy, the Balkan Peninsula, and even from Carthaginian Africa, probably spread by Gaulish mercenaries, and later in the third century B. C. by the Gaulish invaders of Greece and Asia Minor. Ls. $1\frac{3}{4}$, 2 in. III, lxiii, 7.

4752. Fibula of "Cross-Bow" Type, in which the double coil is reduced to a solid and useless ornament, and the pin moves

on a hinge as in modern brooches which are directly descended from this type. L. 2 in.

### D. OTHER OBJECTS IN BRONZE, OF THE EARLY IRON AGE

Here are grouped a number of bronze objects which are assignable on grounds of style to the Early Iron Age, down to and including the Period of Oriental Influences.

4753. KNIFE-HANDLE of bronze, perforated at the butt end to carry a suspension-ring, and decorated with geometrical patterns; the blade was one-edged and of iron, secured by a long spiked tang. This kind of handle is unfamiliar in the Levant, and resembles rather the knife-handles of early Italy. L. $3\frac{3}{4}$ in. Bronze Case 1

4754. SHIELD Boss of the pointed form which was introduced from Assyria in the eighth century and is represented frequently on early figures of warriors, such as the bell-shaped vase 746, and 2098 ff. in the Collection of Terracottas. A fine example of this type from Amathus (Cyprus, Pl. xx, Perrot, fig. 630; not in this Collection) is embossed with a zone of lions and bulls in Oriental style. About 700-650 B. C. L. $5\frac{1}{4}$ in.

4755. ARMOUR-BELT of bronze plate, with long hook-and-eye clasp; the small holes in the edge show that it was intended to be lined with leather. The great length of the hook is designed to permit ample adjustment. L. $14\frac{1}{2}$ in.

4756-63. FRAGMENTS OF A TRIPOD, consisting of two goat's-hoof feet (4756-7) and six bull's-head joints (4758-63) all of bronze, and socketed to connect the bars of an iron frame, corroded fragments of which still adhere. They recall the difficulties of primitive smiths' work in the days before Glaukos the Samian "invented the welding of iron." They may be of the eighth or ninth century, for they show survivals of Mycenaean handling, and only very little trace of Oriental influence. Cyprus, Pl. xxx (bull's head). Perrot, fig. 632 (foot with iron filling). Hs. $2\frac{1}{4}$ in. $8\frac{3}{8}$ in. Bronze Case 3 III. lii, 3.

4764. OINOCHOE of thin hammered bronze, with clumsy body, wide neck, and solid handle modelled as the terminal snake-head of a bracelet like 3572 ff.; but of earlier work. It seems to be of the Early Iron Age. H. $9\frac{1}{4}$ in. III. l, 3.

4765. EWER, of very rugged Oriental modelling, with cut-away

Bronze Case 3

wings, great claws, and eyes of glass paste (one is missing); it seems to have been the ornament of a tripod or a vase handle; and is probably of the eighth century. H. 4 in. Cyprus. Pl. xxx. III, lxv, 4.

4766-7. Votive Statuettes of a stag 4766 and a goat 4767 roughly cast in a rude but vigorous style and much corroded; probably of the eighth or ninth century. H. $5\frac{1}{16}$ in., $4\frac{1}{8}$ in. Cyprus. Pl. xxx. III, lxv, 5.

4768-70. Mace Head and Fittings. The head 4768 has a wide shaft hole and two hemispherical lobes, radially grooved. It is cast in a heavy Oriental style, and is probably not later than the seventh century. The smaller object 4769 has a head of the same fashion, supported on a long tubular socket, grooved in sections longitudinally; it may be from the shaft of the same tripod or a similar mace, or perhaps part of a large piece of furniture. The third fitting 4770 is a tubular shaft in a rather different style, from a mace, tripod, or large lampstand. Hs. $2\frac{3}{16}$ in. $3\frac{1}{2}$ in. $7\frac{3}{8}$ in. III, li, 2 (4768); lv, 1 (4769).

4771. Sceptre or Mace-Head, with a plain tubular socket ending above in a group of three bulls' heads, vigorously modelled, with eyes and forehead hollow to receive inlay or enamel. The coloured paste beads now in the eyes do not seem to belong to the mace-head, but the crescent of red enamel is original. This fine object is in archaic Orientalizing style, and may be of the seventh or sixth century. H. $5\frac{3}{16}$ in. Cyprus. Pl. xxviii. Perrot, fig. 564. III, lii, 2.

Bronze Case 1

4772-3. Horse-Bits, both probably of Orientalizing or Early Hellenic date: the type, with two linked bars in the mouth, between cheek-pieces of flat openwork (4772), is common to Greece and the Nearer East: a fine example of it in the Cyprus Museum (C.M.C. 3841) has the cheek-pieces ornamented with Oriental palmettes. Ls. $12\frac{3}{4}$ in., $5\frac{3}{4}$ in. III, xlv. 2 (4769).

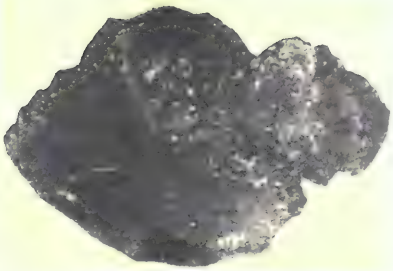
Bronze Case 8

4774-5. Shepherd's Crooks, of quite uncertain date. III, lv, 2.

### F. ARROW-HEADS, OF VARIOUS PERIODS AND TYPES

Bronze Case 1

Arrow-heads are not very often found in tombs or under circumstances which permit them to be accurately dated. The majority are found on the surface, where they were originally lost in the war or the chase, yet several types may be distinguished, and



4754

4755

4777

4780

4789

placed in an approximate order of date, mainly with the aid of Egyptian and Palestinian date-marks.

Bronze Case I

4776-8. Primitive Oriental Type, with flat leaf-shaped blade, slight midrib, and long tang intended to be thrust into a shaft of reed or light wood. Such arrow-heads are common on the Syrian coast, and have been found in Bronze Age strata on sites in South Palestine and at Phylakopi in Melos (Excavations at Phylakopi, Pl. xxxviii, 6). The type may, however, have persisted there and elsewhere into later times. Ls. $5\frac{1}{2}$ in., $2\frac{3}{4}$ in., $1\frac{7}{8}$ in. Cyprus, Pl. v.

4779-85. Later Oriental Type with solid four-sided head, of either straight-edged tapering outline (4779-81) or leaf-shaped profile (4782-5). In either case the tang is long and much thinner than the head, just as in the flat type (4676-8). Arrow-heads of this type, from the battlefield of Marathon, are in the British Museum (Handbook of Greek and Roman Life, p. 100, fig. 86). Ls. $4\frac{1}{4}$ in. — $2\frac{1}{2}$ in.

4786-8. Hellenistic (Oriental) Type, in which the head is solid, triangular, and sometimes barbed (4786), with a distinct midrib, and a stout four-sided tang. It is common in all the Nearer East; but does not seem to be early, but to replace the older Oriental type of 4776-78. Ls. $2\frac{3}{4}$ in., $2\frac{1}{4}$ in., $1\frac{1}{2}$ in. Cyprus, Pl. v. III, lxxiii, 6.

4789-93. Hellenic or Western Type, with tubular socket, to fit over the end of the shaft, and three ridges or wings, without barbs: this is the Greek *triglochin* or "three-tongued" arrow-head, and seems to go back to the Early Iron Age. It is not known how long it persisted in competition with the Oriental type. Ls. $1\frac{3}{4}$ in. — $1\frac{1}{4}$ in. III, lxxiii, 4.

## BRONZES OF LATER PERIODS AND STYLES

The rest of the Collection of Bronzes is grouped so as to show the development of style within each principal class of bronze objects, from the close of the Early Iron Age. Most of the objects belong to the Hellenic Age, and fall more or less into line with similar objects from other parts of the Greek world. Some, however, show Egyptian or other Oriental influence, and a few may even be of Oriental origin. The principal classes are mirrors and other small articles for the toilet, dress, or other daily use; vases and their parts; furniture and its fittings, including locks, hinges,

and other parts of boxes; statuettes and other decorative objects. On the other hand, the few fibulae and arrow-heads of late dates are grouped above with the similar objects of the Early Iron Age.

MIRRORS AND SMALL ARTICLES OF THE TOILET OR DAILY USE

The fine Mycenaean mirrors of circular form with carved ivory handles are unrepresented in the Collection. Nor are there here examples of the oblate Egyptian type, which was imported occasionally in the seventh and sixth centuries. Under Greek influence there follows in the sixth and fifth centuries another circular type, developed in the West from the Egyptian form, or perhaps even inherited from the Mycenaean, though examples of Early Iron Age are exceedingly rare and doubtful. Some of these circular mirrors had elaborately modelled stands, like the early statuette (5013) below; but most of them are for hand use. Bronze Case 2

4794-4801. HELLENIC MIRRORS of the sixth and fifth centuries. These have a nearly circular disc supported by a volute capital: below the volutes projects a tang for insertion into a handle of wood or ivory. The fine detached volute-capital and tang 4801 belonged to a mirror of the same series; the plain tangs 4822-3 are later. Ds. $6\frac{1}{4}$ — $5\frac{1}{8}$ in. Cyprus, Pl. iv (plain). III, lxi, 3,

4802-15. HELLENISTIC AND GRAECO-ROMAN MIRRORS. This type, which was in vogue from the third century B. C. to the third or fourth century A.D., is quite different. It has a heavy circular disc of cast and turned bronze, and has usually no tang, but was held in the hand: 4811, however, has a swinging handle added, with bull's head sockets of bronze. These discs were made in pairs, which, by means of a flanged edge and low cylindrical rim, were fitted into one another like dinner plates, and were polished respectively on the recessed (4809-15) and the prominent (4802-8) surface. Each mirror of a pair was thus protected from damage by the other, and made easily portable. The exposed surface of each was decorated with concentric mouldings and sometimes enriched with concentric circle ornaments (4802, 4806, 4807). Ds. $5\frac{3}{4}$ in. — $2\frac{1}{4}$ in. Cyprus, Pl. iv (4811). III, lx, 2, 4; lxi, 1, 2 (4811).

4816-21. GRAECO-ROMAN MIRRORS, consisting simply of a plain circular disc without flange, rim, or handle, but perforated with small holes round the edge (4820-21 are similar, but unperforated). The unperforated square plate 4005 (see [illegible]

Bronze Case 2

haps be a mirror, not a box plate as described below. Such square mirrors, though uncommon, were certainly used in Graeco-Roman times. Ds. 4 in. — 2 in. III, lx, 1, 3 (perforated).

4822-3. Two Plain Tangs of late date may have belonged to mounted mirrors of this late type. Ds. $3\frac{3}{4}$ in, $3\frac{3}{4}$ in.

4824-8. Strigils, with which to scrape the limbs after bathing — a common substitute, in all Greek lands for soap and for massage — are found in the richer Cypriote tombs from the end of the sixth century onwards. The form varies slightly; 4824 may be of the fifth century; the rest are later; 4825 has a Roman maker's stamp, L.MVC.F. "Lucius Mucius was the maker." Iron is sometimes used for strigils (4827-8) instead of the more usual bronze. Ls. $9\frac{3}{4}$ in.— 5 in.
III, lvi, 4 (iron); l, 5 (4825).

4820-54. Toilet Articles and Surgical Instruments. These are often difficult to distinguish; since small pointed objects of this kind were of course familiarly used for many purposes, like our needles, pins, and scissors. The sword-hilted pin 4829 may be as early as the fifth century; the rest seem to be all of Hellenistic or Graeco-Roman date. The tweezers 4830 (Cyprus, Pl. v) were used for removing hairs or extracting thorns: this example is late, and is easily distinguished from the Bronze Age forms. Dipping-rods like 4831-3 (Cyprus, Pl. v) were for dispensing single drops of perfume or precious ointment: 4834 has a ring at one end, likewise. To the same class belong the miniature spoons 4835-7, and ladle 4838 for perfume or drugs, the spatulae 4830-43, bistouries 4844-5 (Cyprus, Pl. v) and medical probes 4846-9, ear-picks 4850, and pins 4851-2. The miniature fork, 4853, may be surgical, but the double-forked object 4854 is more probably a netting needle. Ls. 8 in. — $3\frac{1}{8}$ in.
III, lxiv, 1 (4838), 2 (4854); lxviii, 3 (4836); 4 (4853); 5 (4831); lxix, 1 (4837), 5, 4 (4851-2); 8 (4835); 11 (4840); 18 (4839).

4855-6. Styles for writing on wax-tablets, the commonest appliance for ancient note taking and correspondence. A Greek or Roman recognized a man's writing by his "style" as we recognize his "hand" or his "pen," and the metaphor has passed into common speech. The flat back-end of the style was used to "erase" or scrape away mistakes from the wax
Ls. $4\frac{7}{8}$ in., $4\frac{1}{2}$ in. III, lxix, 12.

Among the poorer classes, as in all ancient countries, bronze was commonly employed, either plain or gilded, instead of gold or silver, for personal ornaments. Its use becomes commoner in Hellenistic and Graeco-Roman times. Bronze Case 2

4857. Necklace of Beads, each shaped as a pair of human breasts, a symbolic charm to ensure the protection of the Mother Goddess (p. 125). This is an unusually fine and early example of bronze jewelry; it may be of the seventh or sixth century B. C. L. of necklace 3 ft; L. of each bead $\frac{7}{8}$ in.

4858-61. Small Figures and Pendants. The cock 4858 may be early, and is perhaps votive; the Oriental head 4859 is also early, but the fish 4860, and the medallion 4861 with a representation of the huntress Artemis, are probably Graeco-Roman. Ls. $2\frac{1}{4}$ in.— $\frac{3}{4}$ in.

4862-7. Small Bells were used at many periods as personal ornaments and as charms; for example, in the fringes of the garments of the Israelite High Priest, where they seem to develop out of a lotos-pattern, "a knob and a flower." Hs. 2 in. $\frac{5}{8}$ in. Cyprus, Pl. iv. Ill. lxviii, 1, 2.

4868-9. Buttons of large convex disc-shape, perhaps from harness. Ds. $1\frac{7}{8}$ in., 2 in.

4870-80. Bracelets, of various periods and styles: 4870-2 are of the fifth century B. C.; the rest are of uncertain but later date. The commonest type has the ends more or less overlapping; sometimes they are ornamented with the heads of snakes or animals; in 4877 the overlapping ends are flattened and held together by a rivet. All these bronze bracelets are poor copies of the types which are usual in gold or silver: compare the large series of such bracelets in the Collection of Ornaments. Ds. $4\frac{3}{4}$ in. $1\frac{1}{2}$ in.

4881-4. Cymbals, with hole in centre for the attachment of the handle. Ds. $2\frac{1}{4}$ in. 2 in.

4885-6. Rings and Chains, perhaps from harness. D. of ring, $1\frac{1}{2}$ in.; L. of chain 5 in.

4887-9. Buckles of late and wholly western origin. They only appear rarely, even in the Graeco-Roman tombs. Ls. 2 in. $1\frac{1}{4}$ in. Cyprus, Pl. ix. Ill. lxiii, 1, 2, 3.

Two late fibulae 4750-2, which are as rare in Cyprus as the buckles, have been already described above with the rest of the fibulae.

Bronze Case 2

## BRONZE VASES AND THEIR PARTS, VARIOUS PERIODS AND STYLES

The majority of the bronze vessels which are found in ancient tombs and sanctuaries are made of hammered plate so thin that they have often suffered irreparable damage. Their handles, however, which were cast solid in a separate piece, are more durable, and as it is on them that much of the ornament is placed, they are valuable records of decorative art. The examples which follow are grouped first according to the shape of the vase which they adorned, and in order of date within each group.

4890. HANDLE OF A BOWL, surmounted by a bird; the handle is of a type familiar in the mixed Oriental style of the seventh century. Compare the complete bowls 4916-18. L. 4 in.

4891-6. HANDLES OF OINOCHOAI. Of these 4891, in the form of a bird, and 4892, with projecting leaf ornament, are work of the seventh or sixth century, under Egyptian influence. III, lix, 1 (4891).

4893 with volutes and twisted stem is of the sixth or early fifth century. III, lviii, 5.

4894-5 are probably a little later; the double stem is frequent in the handles of clay vases of this period. III, lviii, 2, lix, 5.

4896 with plaited stems and vine-leaf attachment is not earlier than the third century and may be Graeco-Roman. Ls. $10\frac{1}{4}$ in. — $4\frac{1}{4}$ in. Cyprus, Pl. iv (4896). III, lix, 2

4897-4912. HANDLES OF BOWLS, KYLIKES, AND HYDRIAE. All Hellenic or Hellenistic, except the bowl-handle 4897, with archaic lotos-bud, which belongs to the same early seventh century series as the great bowls 4915-6, below. Ls. 6 in.— $1\frac{3}{8}$ in. III, lvii, (all) lviii, 3, 4i, lix, 4.

Bronze Cases 4, 5

With the whole vases, (which are arranged in approximate order of date) and particularly with the bowls, should be compared the fine series of vases of gold, silver, and engraved bronze (4551 ff.) in the Gold Room of the Museum; and also the early vases and vase-handle 4701-2, 4764, above.

4913. NECK OF A LARGE VASE OR TRIPOD, low and cylindrical, with ring handles; probably of the Early Iron Age. D. $16\frac{3}{4}$ in.

4914-5. BOWLS, with massive lotos-bud handles which rise above the rim: 4915 is fragmentary, and preserves only the lotos handles and part of the rim. The work is of the seventh

century, and should be compared with the smaller bronze bowl-handle (4897) and with the lotos-handled bowls of grey clay 4956. Ds. 13⅝ in., 16⅞ in. Cyprus, Pl. xxx. and p. 442. Perrot, fig. 557. Bronze Cases 4, 5 III, xliv. 1 (4915); liii, 1-2 (4916).

4916-18. Bowls with Oriental Handles, the attachments of which on 4916 embrace a large part of the rim; similar bronze bowls from Assyrian palaces serve to date these examples to the seventh century. Note the prominent knobs on the rim of 4917. Cyprus, Pl. xxx. III, xlvii, 2, 4. 4918 is the rim of a similar bowl of the sixth century, with a swinging handle, of a type which occurs in tombs of this period at Amathus. Ds. 10⅞ in. 11⅝ in. 12⅞ in.

4919. Oinochoë with conical neck and strongly pinched lip. The shape recalls that of the Red Bucchero vases 474-5, and this example may be of the seventh or sixth century B. C. H. 9 in. Bronze Case 3 III, xlvi, 2.

4920. Vase with ovoid body, funnel-shaped foot and neck, and a handle cut out of flat plate and decorated with Oriental lotos-palmettes and a flying bird. From the middle of one side of the vase issues a four-sided bar like a balance beam, which ends in a lion's head and is hollow, forming a very long spout. The use of this unique vessel is not known. From the workmanship of the handle and spout it seems to be of the later sixth century. H. 10 in. III, xliii.

4921. Vase with Spout, of thin bronze plate, with globular body, distinct foot, and narrow neck with beaded rim. The handle is of the double type like 4894; it holds the rim of the neck with a snake's head above, and ends below in a lion-mask: probably of the sixth century, and closely related in type to the vases with spouts 934-5 in the Collection of Pottery. H. 8¼ in. III, lviii, 1 (handle).

4922-4. Torch-Holders of the same cup-and-saucer shape as the clay torch-holders 796 S in the Collection of Pottery. The clay copies belong to the sixth century in Cyprus, and these bronze examples seem to be of about the same period. They may, however, be earlier, since clay holders like those of Cyprus go back in Palestine to the period of Mycenaean influence. H. 5⅞ in. 4 in. 3 in. III, lv, 4-6.

4925. Wire Ladle, probably of the sixth or fifth century, the hook-handle broken. H. 3¼ in. III, lvii, 1 (handle).

Bronze Case 3

4926-8. Bowls, shallow with slight rim (4926) or of more or less hemispherical outline (4927-8): probably of the early fifth century. Ds. $5\frac{1}{16}$ in., $4\frac{13}{16}$ in., $4\frac{7}{8}$ in. III, xlix, 1-5.

4929-32. Bowls, of the later fifth century with prominent central boss (4929-30) or central depression (4931) or merely moulded rings in the middle of the inside (4932). Ds. $4\frac{7}{16}$ in., $8\frac{1}{4}$ in. III, xlix, 6 (4931).

4933. Handleless Bottle, with graceful ovoid body and narrow neck. The form is repeated in glazed ware 1581-2 in the fourth or third century. H. $3\frac{1}{16}$ in. Cyprus, Pl. xxx. III, li, 1.

4934. Cylindrical Box, of uncertain use, and probably late date: perhaps a dice-box. H. $2\frac{1}{4}$ in.

Bronze Case 4

4935-6. Strainers formed of perforated plates, and intended to be fitted into the neck of a large mixing bowl (*krater*), at a feast, before pouring in the wine. Ds. $14\frac{3}{4}$ in., 12 in.

Bronze Cases 3, 4

4937-50. Bowls (4937-43), Paterae (4944-5), Basins, Cauldrons (4946-9), and Dish-cover (4950), of poor workmanship and quite uncertain date. Bowls like 4940, of very thin bronze, embossed with a single large palmette, have been found at Pompeii, but in the Eastern Mediterranean the type may go back earlier. Ds. $7\frac{1}{16}$ in., $17\frac{9}{16}$ in. Cyprus, p. 412 (cauldrons). III, xlviii, 2, 3 (4930-1); xlvii, 1 (4932); xlvi, 1 (4935), 3 (4937).

## FURNITURE AND PARTS

Bronze Case 3

Very commonly the joints and angles of furniture, for domestic use, were reinforced and protected by bronze fittings, which were often of some artistic value, and have outlasted the more perishable materials which they adorned.

4951-2. Bronze Feet of seats or chests, modelled as lion's feet. Ls. $3\frac{1}{8}$ in., $2\frac{15}{16}$ in. III, lvi, 2.

4953-5. Rectangular Sockets, two with Egyptian-looking moulding round the edge (III, li, 5); one 4955 of another form tapering upwards; with a transverse hole for a rivet or bolt. L. $3\frac{1}{2}$ in. (4953-4). H. $5\frac{13}{16}$ in. III, lxiv, 4.

4956-60. Round Bosses for the ends of staves or chair-arms. Ds. $1\frac{3}{4}$ in., $2\frac{1}{16}$ in.

4961-77. Lamp-Stands are fairly common in richer tombs from the sixth century to the fourth. They are of two successive types, Oriental and Hellenic. Bronze Case 5

4961-9 are of characteristic Oriental pattern, consisting of an upright shaft on a tripod base, probably of wood (for it is almost always missing) which supported a foliage-capital composed of rows of lotos petals curled downwards: the pair 4963, 4967 have only one such row. Out of this capital rises a light tripod support for a lamp like 4978-82 below. This type belongs to the sixth century. Hs. $4\frac{5}{8}$ in.—13 in. Cyprus, p. 336 (4961ff.) Perrot, fig. 630 (4967). III, li, 3.

4970 is of Hellenic pattern, with a graceful tripod base, resting on horse's feet with an ivy leaf at their junction. The shaft, which is of bronze, carries a small volute capital of the Cypriote-Ionic form. It is probably of the later sixth century. H. 3 ft. 2 in. III, lxvii, 1.

4971-6, on the other hand, have had a small bronze plate (preserved in 4972, 4974-5) to receive the lamp, and also sometimes one or more hooks (4972, 4974) to suspend the small bronze implements for trimming the wick. This type seems to begin in the fifth century, but these examples are of less careful workmanship, and probably later date. Hs. 2 ft. 2 in.—3 ft. $4\frac{1}{8}$ in. Cyprus, p. 336.

4977 is the foot of a lampstand, of the same form as 4971-6, not of bronze but of iron. Its date is given approximately by the plain-clay jug, of the fifth or fourth century, which is rusted onto it. H. $9\frac{1}{8}$ in.

4978-82. Lamps of saucer shape, usually with two nozzles (4978-81) formed by pinching the rim together, as in the common clay lamps 2501-18. The clay prototypes with distinct flat rim belong to the fourth and third centuries. The lamp 4982 has only one nozzle, which is trough-shaped, and interrupts the rim, like that of 2518. Ws. $3\frac{5}{16}$ in. – $6\frac{7}{16}$ in.

4983-4. Lamp-Hook and Chains, Graeco-Roman, for suspending a lamp or other vessel. Ls. $11\frac{1}{2}$ in., $3\frac{1}{2}$ in. III, lxiv, 6. Bronze Case 2

4985-5011. Keys, Hasps, Hinges, and other Fittings of Boxes. In Graeco-Roman tombs the remains of wooden boxes and chests are fairly common. The wood, however, is almost always decayed, except where it has been saturated with

Bronze Case 2

copper-salts around the bronze fittings. It is, therefore, impossible to judge of the size and use of the boxes except from the appearance of these fittings. Thus the large chests, held together by the heavy bronze nails 4985-97, holdfasts 4999, and plates like 4998, had no hinges or locks, and were probably coffins. The plate 4998, however, has no nail-holes, and may perhaps be one of the rare square mirrors. Smaller boxes, with locks and keys, probably represent jewel-cases or toilet boxes, and are of various shapes, oblong or cylindrical, with hinged covers. The keys of the locks have their wards at right angles to the handle (instead of in the same plane, as in modern keys): 5000-2 were used not to turn the bolt, but to draw it, after disengaging it from lock-pins which fall back into its wards when the key is withdrawn. The key 5000 and the bolt 5003 come from the same lock, which has been reconstructed to show how it works: this ancient make of lock was to be seen recently in peasants' houses in Cyprus, and is in daily use in Egypt. The key 5004 turned in the lock like a modern key and 5005 was of yet another pattern. The hasps 5006-8 and the hinges 5009-11 are of simple and modern-looking pattern. Ls. 9 in. — $\frac{7}{8}$ in. Cyprus, Pl. iv (5004).

III, lxviii, 6 (nail).

## STATUETTES AND OTHER MODELLED BRONZES OF THE HELLENIC PERIOD

These are but rarely found in Cyprus, and were probably not of native workmanship, but imported from the great bronze-working centres of Ionia and Central Greece. The statuettes of Egyptian style are all of Ptolemaic or Graeco-Roman date, and (like other Egyptian objects in this Collection) may have been acquired in Cyprus without having been found there.

Centre Cases

5012. Handle of an Oinochoë, formed by a female figure bending backward to hold the neck-support of the handle with both hands and resting its feet on the archaic head of a Medusa which adhered to the side of the vessel. The ends of the neck-support run out into heads of animals. Probably about 550-500 B. C. H. $4\frac{3}{8}$ in. Cyprus, Pl. iv. III, lxvi, 3.

5013. Mirror-Stand, formed by a figure of a woman, standing and playing cymbals; around the neck is a collar with a large round pendant, and over the right shoulder a band on which

are strung a crescent, double axe, and other amulets. The figure stands on the back of a large frog which sits on a folding chair, the legs of which end in feet of an animal, and form the base of the whole stand. On each shoulder of the woman rest the hind feet of a lion, now broken: these lions faced each other and, no doubt, supported the mirror with their forefeet. On the head of the human figure is a palmette with volutes, perforated and grooved to support the mirror. Fine archaic Greek work, about 550-500 B. C. Total height $8\frac{5}{8}$ in.; height of figure $7\frac{5}{16}$ in. Perrot, fig. 629. III, lxvi, 4. Center Cases

5014. Athlete, nude, of the finest Greek work of the late fifth century B.C., certainly imported from one of the great centres of Greek skill. The right foot is missing and right leg slightly bent as if about to advance. Note the very fine details of hair and hands. H. $6\frac{1}{8}$ in. Cyprus, p. 345. III, lxvi, 5.

5015-16. Lion-headed Water-Spouts. They probably formed part of the external decoration of a shrine or large chest of architectural design. Fine but late Hellenistic work. Ws. $5\frac{1}{8}$ in. each. III, lxii, 1.

5017-18 are rather smaller than 5015-6 but in a similar style. Ws. $3\frac{5}{8}$ in. each.

5019-24. Egyptian Statuettes, for the most part of Ptolemaic or Graeco-Roman date. 5019 shows the infant Horus seated, with Osirian crown and side-lock of hair. III, lxv, 3. 5020, Isis and Horus. III, lxv, 2. 5021-2. Osiris, very coarse work, perhaps foreign, and not certainly ancient. III, lxv, 1. 5023, a royal head. Cyprus, Pl. iv. 5024, a ram. Bronze Case 4

5025-6. Barbaric Statuettes of Nude Men, perhaps imitations of Oriental (probably Egyptian) work, of small size and of a style which apparently has its home on the Syrian coast. In spite of their rough workmanship, they are not necessarily of early date. Note the horned cap of 5026, and the long locks of hair on his shoulders.

5027-30. Hellenic and Graeco-Roman Statuettes, of poor style and workmanship; some may be of Cypriote make.

5027. Nude male figure much corroded; perhaps of the fourth century. H. 4 in. III, lxvi, 1.

5028. Athena, in late heavy-brimmed helmet, with right hand raised. Graeco-Roman. H. $4\frac{7}{8}$ in.

Bronze Case 4

5020. Eros, standing with left foot advanced, holding a bow in his left hand and drawing an arrow from his quiver with his right. Graeco-Roman. H. $3\frac{15}{16}$ in. Cyprus, Pl. iv. III, lxvi, 2.

5030. Orator, in an over-garment decorated with punctured dots: his missing left hand was in a separate piece. Graeco-Roman. H. $3\frac{3}{8}$ in.

THE COLLECTION OF
GLASS

# THE COLLECTION OF GLASS

GLASS, like the art of glazing, seems to be an Egyptian invention. Though ancient tradition asserted a Phoenician origin, and though Phoenician glass was famous in Hellenistic times, there is at present no evidence of any Phoenician glass-working which can compare in antiquity with that of Egypt, where the art of glazing objects of stone and artificial paste goes back to pre-dynastic times. It is not, however, until the XVIII Dynasty that we have actual glass objects, and the equipment of a glass-worker, from the Palace of Tell-el-Amarna. This Egyptian glass was for the most part cast in open moulds, and used for surface decoration and inlaying; but there were also small thick vessels of striped and variegated glass made by welding many coloured rods together. It is not certain whether these vessels were made by blowing, or by modelling and rolling the glass about a core. The sand grains which often adhere to the inner surface have been supposed to prove a casting process, but at all periods glass vessels are commonly annealed in sand, at a temperature which may cause it to adhere.

### FABRIC I. MOULDED AND VARIEGATED GLASS

In Cyprus, glass of this XVIII Dynasty fabric has been found in Glass rich tombs of the Late Bronze Age at Enkomi, but is only repre- Case sented by one example in this collection.

5051. HIGH-NECKED VASE of an XVIII Dynasty form [illegible] from vases of alabaster: the glass is much decayed, but seems to have had a dark blue ground, with white lines drawn frequently upwards. H. 3 in. [illegible]

Glass of a native fabric, nearly transparent, has been found [illegible]

rarely, in other Bronze Age tombs: its relation to the Egyptian fabric is obscure, and it may well be a by-product of copper-smelting, in which the production of fused slag is inevitable. On the other hand, the cast ornaments of dark blue glass and glass-paste, which are characteristic of the later tombs at Mycenae and other Late Minoan centres in the Aegean, do not seem to have been introduced into Cyprus.

During the Early Iron Age, beads of variegated glass found their way into Cyprus, as into most other Mediterranean lands. The general uniformity of their fabric suggests that these are trade-beads distributed from a few commercial centres, and the popular belief that they are Phoenician, may be substantially true. They form the only link at present between the variegated glass of the XVIII Dynasty and that of historic times. A few doubtful examples are included among the miscellaneous beads below.

Then, in the richest tombs of the sixth and fifth century, in Cyprus as in Greek lands and widely also in Italy, small but very beautiful vessels occur rarely in a fabric of variegated glass far superior, both in colour and modelling, to all but the finest of the old Egyptian work. Three shapes are characteristic, a cylindrical alabastron, closely copied from the Egyptian alabaster vessels, and an oinochoë and a narrow-necked amphora, which are of purely Hellenic shape. The principal colour-schemes are two: a milky white ground with bands of maroon brown, shading into violet and carmine, and often diffused into the white; and a deep translucent blue, banded with opaque white, yellow, and a turquoise blue which easily shades into apple-green and olive. These bands were made by winding glass threads spirally upon the vase at a viscous heat; then the whole vessel was fused again, and rolled upon a hard surface till the threads were thoroughly imbedded. The favourite patterns, wavy and zigzag, were produced by dragging a sharp instrument down the vase or up it, or up and down alternately, after the threads were put on and before they were imbedded. The lip, foot, and handles were often added in one of the auxiliary colours. The range of colour and of form is so limited that it has been thought that these vases may be the product of a single centre of manufacture. Phoenicia, Rhodes, and Naukratis in the Egyptian Delta, have been suggested. The purity of the Greek shapes favours a western source. There is no evidence that they were ever made in Cyprus, where they are not at all common.

5053 5051 5052

5056 5054 5055 5050

Glass Case 9

5052. Amphora with small base, and handles on the shoulder: of greenish blue with orange-yellow rim, handles, foot, and three plain lines round the body. H. $2\frac{1}{4}$ in.

5053. Amphora without handles, with high neck and standing-foot: deep blue glass with white and yellow bands on neck and body, and yellow zigzags on the shoulder. H. $3\frac{3}{8}$ in.

After the fifth century this variegated glass disappears altogether for a while; but in the Graeco-Roman Age, or perhaps rather earlier, it is revived, with inferior workmanship, and in a new series of late forms; pointed amphorae with long neck and handles, copied from contemporary wine-jars; and alabastra, also pointed and pear-shaped, for the most part, instead of cylindrical. The colours too are changed: the white ground disappears altogether, the dark blue becomes muddy and gives place to sad brown, the white and yellow bands remain, but the blues and greens are replaced by brick-red. The most pleasing examples are in a strong clear blue with fine bands of white only.

5054-7. Amphorai imitated from late wine-jars, with pointed body, and long neck and handles: dark blue or brown, with lines of white (5054-5) or white, yellow, and greenish blue (5056-7), plain on the neck, drawn frequently upwards on the body. Hs. $5\frac{5}{8}$ in. — $6\frac{3}{4}$ in. Cyprus, Pl. iii.
III, lxxvi, 3, 4, 5 (5054-56).

5058-9. Alabastra of the late pear-shaped form with unperforated handles; dark blue with lines of white (5058), or yellow (5059) drawn alternately upwards and downwards. Hs. 5 in., $5\frac{1}{4}$ in. Cyprus, Pl. iii.

5060. Dipping Rod for toilet use; with a ring handle, knob-end, and a spindle-whorl on the stem to serve as a stopper to the bottle in which it was used: dark blue with white spiral line. H. $6\frac{3}{16}$ in. III, lxxvi, 2.

5061-2. Spindle-Whorls; dark blue with white lines, spiral (5062) or drawn downwards (5061). Similar spindle-whorls in plain glass, of the same shape and date, are described below (5790-6). III, lxxvi, 9, 6.

### FABRIC II. MILLEFIORI GLASS

Side by side with this revived fabric of variegated glass stands the rich series of Graeco-Roman bowls and cups, cut from slabs

of mosaic glass or moulded, and even blown in such glass and often finished by wheel cutting, so as to display fantastic distortion of its structure. This "millefiori" fabric also is of Egyptian ancestry, and probably had always one of its chief centres in Egypt itself. Syrian glass, however, was famous too, but our evidence is not precise as to its qualities. Glass Case 9

5063-4. Rectangular Plaques of "Millefiori" Glass. Both have a dark green ground, filled in 5063 with small yellow flowers, in 5064 with streaks of opaque yellow-green, probably intended to resemble the green porphyry of Laconia, which was valued for architectural decoration.

Glass now comes into common use as a substitute for coloured stones, both in mosaic decoration, and for jewelry; examples are numerous in the Collection of Gold Ornaments.

### FABRIC III. CAST AND GROUND GLASS

With the late fabric of variegated glass, and perhaps also earlier, moulded vessels of clear or hyaline glass come in vogue, usually not quite colourless but of pale shades of sea-green or honey-colour. They are often ground to a dull surface, in imitation of translucent stone. This solid transparent glass probably represents an ancient Syrian fabric; it is found, both greenish and deeply coloured, in Sargon's Palace at Nineveh, and below its floor, and goes back, therefore, far into the eighth century B. C. But most of the known examples are Hellenistic at earliest, and in Cyprus it does not as a rule occur appreciably earlier than the "millefiori" glass: but the fine piece 5065, if found in Cyprus, is a striking exception.

5065. Alabastron of translucent alabaster-coloured glass, fairly thick, and ground to a dull surface. In form it is rather less graceful than the best alabaster vases, but it is of good early style, not unlike the crystal vase 3508, and probably represents some Syrian fabric of the period of Oriental influences: compare the glass vase of Sargon, king of Assyria 721-704 B. C., in the British Museum: Kisa. *Das Glas im Altertume*, p. 102, fig. 22. H. 6⅛ in.

5066-73. Bowls of Cast Glass, nearly transparent, ground to a dull surface, and variously grooved and gadrooned. This treatment of the surface is imitated sometimes by [illegible] modelling in Blown Glass of the fabric which follows [illegible]. These are found in late Hellenistic and Graeco-Roman [illegible]

### FABRIC IV. CLEAR BLOWN GLASS

Quite distinct from all these fabrics is the thin transparent blown glass, which almost replaces pottery in the tomb-equipment of the second and third centuries A. D. There is no clear evidence that this fabric goes back into Hellenistic times. It was made at many centres, with but little variation of form or finish: such a factory has been found in Cyprus itself, at Tamassos. Most of its forms are prescribed by the process of blowing; inflated bodies, easily flattened or indented, long-drawn-out necks, abrupt bottle-rims, and flat strap-handles, are characteristic; and the variety in detail is infinite. Some of the best drinking-cups are graceful and exceedingly thin: to give a better grip, and prevent rolling, they often have their sides indented; and this device is transferred to the contemporary pottery. For convenience of transport, many jugs and bottles were blown within a four-sided frame, like modern medicine-bottles; others in moulds representing human heads, or other designs: a cluster of grapes and a wrinkled date-fruit are favourite forms for small scent-bottles. Open pots for ointment or toilet powders were sometimes fitted with covers cut from the concave bottom of a common blown flask, and these covers are found painted on the inside with lime-colours, so that the design shows through the glass. The beautiful iridescence of many of these glasses is accidental, and is due to the decay of the glass in moist air or soil. It has been imitated (though hardly surpassed) by modern glass-workers.

On the other hand, many of the forms of the transparent blown glass were repeated in various colours. The commonest are deep blue, (5103, 5189, 5234-7, etc.); deep green (5401-2); amber (5285, 5373, 5511, etc.); and amethyst (5372, 5469); the latter easily shading to brown (5122); and rarely to rose-pink. Occasionally the brown becomes almost black (5220). A favourite decoration is a thread of opaque white, wound spirally from neck to foot on a flask of blue or amethyst; or a similar thread of clear blue or brown, on white or amber. III, lxxvii, lxxix-cvii.

#### A. PLAIN BLOWN GLASS

Glass Cases 1-8

These vessels are arranged in order of form in three series, bottles, cups and plates, each of which runs through the whole range of show cases 1-8.

5101-5405. Bottles without Handles. In the simplest form 5101-40, the body is only slightly expanded to a club-shape, often with a slight groove to mark the junction between body and neck. The lip is narrow. This form is common among the miniatures, 5115-43. III, xcix, lxxvii, 7-0 (miniature). Glass Case 1

5150-2. When the body is spindle-shaped, the intention was to copy the so-called tear-bottles of clay, which accompany the glass bottles in late tombs. III, cv, 6, 2-7.

5153-5211. The club-shaped form passes gradually into a conical or globular body, which is also common in miniature (5158-76). III, lxxvii, 6, 10, 11-15 (miniature). Glass Case 2

5212-76. From the globular form, in turn, arise equally gradually, a large series of pear-shaped, hemispherical varieties, and two-storied forms, produced by constricting the body. III, xcvii, c, ci; cv, 1 (two-storied). Glass Case 3

5277-5311. The necks of some of these bottles are excessively long and slender, and rather markedly separated from the body. III, ciii. Glass Case 4

5312-43. Commonest of all, on many sites, are those with the body flattened like a stethoscope: these have very small capacity, and are almost purely ornamental. III, cii. Glass Case 5

5344-5405. Other forms imitate common forms of clay vases, with funnel-shaped neck, sloping shoulder, and occasionally a standing-base (5356). III, xcviii. Glass Case 6

5365-6. A few are compressed laterally like a flask. III, cvi, 1, 3.

5381-92. One miniature variety has a short wide neck, and almost no body: it is usually very roughly made. III, cvi, 8-10.

5406-53. Jugs with one Handle follow those with none, in regard to the shapes of the body and neck; but show more likeness to contemporary pottery, and often have a base-ring. The handle is usually of flat cross-section, like a strap, swollen a little where it joins the shoulder, and often folded or scrolled to form a thumb-hold at the upper end, and sometimes at both ends, or forming rippled bands down the body. It usually joins the neck either at the rim, as in 5406-7, or not far below it, 5408-9. Occasionally as in 5417 there is a moulding on the shoulder or the neck; but as a rule the surface is quite plain. III, xc, xcv. Glass Cases 7, 8

Glass Case 8

5454-63. AMPHORAI WITH TWO HANDLES follow still more closely the contemporary clay vases: they are rare, and usually of small size. The handles are often elaborately scrolled above and ribbed below. III, lxxxix.

Glass Cases 1, 2

5464-5572. CUPS AND BOWLS WITHOUT HANDLES form a large series. Simple forms are common with cylindrical sides and nearly flat bottom (5464-77) sometimes drawn inwards a little and furnished with a slight rim (5478-88). III, lxxxi, 5.

Glass Cases 3, 4

5489-5508 have rounder bottoms, and more inward-sloping sides, approximating to common vase-forms: III, lxxxii.

Glass Cases 5-8

5509-72, more spherical profiles, with wider and more distinct rim, lead on to V-shaped tumblers, with base-ring (5534) and a number of more elaborate shapes, all following the forms of vases: 5528 has a high foot, like that of the common bowls of terra-sigillata; and 5556, 5568 have a slender solid stem like a modern wine glass. III, lxxxi; lxxxiii (base-ring); lxxxiv, 3 (high foot); lxxvii, 1 (stem).

Glass Cases 2-8

5573-5609. PLATES AND SAUCERS are of many varieties, all rather thicker than the bottles, and usually furnished with stouter rim, base-ring, and a few concentric lines, borrowed from the plates of terra-sigillata. A few (5601-2) have handles on the rim, made of a narrow ribbon of glass, closely applied, and usually waved or corrugated. III, lxxxv-lxxxviii.

5610-14. LIDS are sometimes found on the upright-sided cups, plain or heavy moulded. They are often simply the bottoms of the flat-bodied bottles, cut neatly off, so as to retain an upturned edge, which fits over the rim of their cup. Sometimes the inside of these lids is painted with flowers, fruit, birds, and dancing Nymphs and Cupids, in lime-colours which show through the glass, with black outline and simple flat tints, protected behind by a wash of plain lime. None of the examples in this Collection, however, are painted. III, cvii, 6.

Glass Case 9

5615-23. LAMPS, (5615) AND LAMP-FILLERS, (5616-5623) are only made rarely in glass; the fillers have the form of an ordinary bottle, one side of which has been drawn out to a point and broken off. Sometimes the neck of the bottle has been drawn out also (5622-23) to complete the resemblance to a bird, while making the vessel useless except as a toy. The lamp 5622 is of a late Graeco-Roman form. III, cvi, 2 (lamp-filler).

5318 5294 5240 5102

5451 5720 5070

5084 5724 5086

5410 5737 5455 5350

B. BLOWN GLASS WITH VARIOUS ADDITIONAL ORNAMENTS

The workmanship of all these vessels resembles that of the preceding group, and the limits of form and date seem to be approximately the same.

Glass Case 10

5624-69. BLOWN GLASS WITH INCISED LINES, cut or rubbed with sand and a piece of wood: this ornament is commonest on bowls and cups (5630-69), rarer on bottles (5624-7) and jugs (5628-9). III, lxxxi, 6; lxxxiv, 1.

5670-80. BLOWN GLASS MADE IN A MOULD, like a modern case-bottle; the majority are four-sided jugs (5670-78), but some are many-sided (5679), or round (5680). III, xcvi, cv, 8.

Glass Case 11

5681-5710. BLOWN GLASS WITH CONCAVE PANELS made by impressing the side in four or more places. Most of these vases are cylindrical or conical tumblers and deep cups (5681-5697); but the same treatment is applied also, though less effectively, to bottles (5698-5710), miniature examples are fairly common, perhaps intended to imitate the mould-blown fabric. Cyprus, Pl. iii. III, lxxix, lxxx.

5711-45. BLOWN GLASS WITH APPLIED THREADS OF GLASS drawn either spirally or in more complicated patterns over the surface, and fused so as to adhere. The simplest examples are bowls with a mere collar or moulding below the rim (5711-17, 5721-35), and the same ornament is found occasionally on bottles (5718-19, 5736). Other examples show the spiral threads wound round the whole body of the vase (5737-44). The spiral threads are often of a different colour from the ground (5738, 5740). Rarely, threads of glass of larger diameter than these are used to form festoons or network which stands partly free of the vessel (5745). III, civ, 6, 7, 8.

Glass Case 9

5746. BLOWN GLASS WITH APPLIED PATCHES OR ROSETTES of coloured glass, differing only from 5711-45 in the shape and arrangement of the additions.

5747-60. BLOWN GLASS WITH GADROONING OR RIBBING, formed by modelling, in imitation of the vases of thick cast glass (5066-73): small bottles are common (5747-51) and cups and bowls are also found in this style (5752-60). III, civ, 1-5.

5761-2. BLOWN GLASS WITH VARIEGATED COLOUR. The forms of this rare fabric are those of the plain blown glass; both these

examples are small pear-shaped bottles, with slight funnel-shaped rim: 5762 is of mixed "onyx-glass," blue and white; 5761, of brown with white lines, probably produced by applying a white thread of glass (as in 5711-45) before the final blowing; it is difficult, however, to distinguish glasses of this technique from those in which the lines were painted in enamel colour. Glass Case 9

5763-67. Blown Glass made in Figured Moulds. The manufacture is the same as that of 5670-80, but the glass is finer, and often coloured; and the moulds, like those of terracotta figures, represent human heads (5763), fruit (5764), and other objects. 5765 is a hexagonal jug decorated with Jewish emblems. Most of the vessels are narrow-necked, but 5766 is a fragment of a plate impressed on the inside, and 5767 a detached medallion with a female head. III, lxxviii.

### OTHER OBJECTS OF PLAIN GLASS, CLEAR OR COLOURED

Many small toilet objects were made of glass for ordinary use, as well as for burial. The manufacture of glass bracelets like 5768-75 goes on still, almost unchanged, at Hebron in Palestine, competing successfully in its own district with imported European fabrics.

5768-75. Bracelets of clear and coloured glass, sometimes decorated with multiple or twisted threads. III, lxxvi, 10-12.

5776-77. Dipping Rods for toilet use, of twisted clear glass, like the variegated dipping-rod 5060. III, lxxvi, 1.

5778. Spoon, of clear glass, with pointed bowl and long handle. III, cvii, 2.

5779-81. Pins (5779-80) and Needle (5781), the former perhaps for use as a dipping rod. III, lxxxvi, 1 (5781).

5782-88. Spindle-Whorls of plain glass, greenish or dark blue, are common in Graeco-Roman tombs: in workmanship they are identical with those of variegated glass, 5061-2. III, lxxvi, 7 (5786).

5789-94. Small Objects of Clear Glass: a gaming die, 5789; manysided bead, 5790; ball, 5791; knobs, 5792-3; tube, 5794, of uncertain use; of the ordinary transparent glass.

Compare with these the finger-rings 4204-5, engraved gems in glass paste 4206-7, and pendants and beads 4023-40 from Graeco-Roman earrings, which are exhibited in the Collection of Gold Ornaments, and the miscellaneous beads which follow here.

5795-5803. Beads of Variegated Glass of various periods not easily distinguished. The cylindrical and spindle-shaped beads 5795-8 of dark glass, with white and yellow lines, sometimes drawn up and down, may be of the sixth-century fabric. Those of opaque yellow glass with blue and white eyes (5799), of pale blue glass with dark blue and white eyes (5800), and of dark blue glass with yellow eyes (5801) or zigzags (5802) may also be early, but are repeated in Roman times. The plain green and greenish blue beads (5803) of very rough fabric are probably late.

# OBJECTS OF IVORY, BONE, SHELL AND LEAD

# OBJECTS OF IVORY, BONE, SHELL AND LEAD

THESE are found at almost all periods, and bone objects were probably common in daily use. All in this section are of bone, unless another material is stated.

5901. Ivory Plaque of oval form, carved in high relief. It shows a negro asleep, with his head resting on one arm; his hair is dressed in Egyptian fashion, and he wears a long loin-cloth fastened with a belt. A perforation in the background passes through the right hand. The workmanship is Egyptian and probably of XVIII Dynasty date. It is said to have been found at Lapathos. L. $3\frac{1}{2}$ in. Cyprus, p. 233. Wall Case 77

5902-22. Ivory and Bone Roundels, for inlaying or for use as buttons. Some have a rosette pattern of Egyptian style (5902-13) or rings (5914); others are plain (5915-22). 5907 retains a gilded bronze nail through its centre. The date is quite uncertain. Ds. $2\frac{3}{4}$ in.— $1\frac{1}{8}$ in. Cyprus, p. 233. Ill. cxvi. 10-12.

5923-30. Toilet-Boxes, of tubular form, for holding needles, pins, or face-paint. Some are turned on a lathe (5923-26) with engraved patterns of scales and zigzags; others (5927-30), more roughly worked, still betray the natural form of the bone. Some retain the roundel of bone which closed the end. Most of them seem to be of Graeco-Roman work. Ls. 5 in.– 1 in. Ill. cxvi. 6.

5931-41. Spindle-Whorls, flat below, and only slightly convex above. Such whorls have been found in Hellenistic and Graeco-Roman tombs. Ds. $1\frac{1}{2}$ in. $\frac{5}{8}$ in.

5942. Signet-Ring. These were probably for tomb-equipment only. D. $1\frac{1}{2}$ in. Ill. cxvi. 6.

5943-4. Two other Rings (too large for a finger). Ds. $1\frac{3}{8}$ in., $1\frac{1}{4}$ in.

5945-52. Pin Heads. 5945 represents a Herm (the head missing); 5946-8 a female bust; 5949 a pine-cone; 5950 a plain knob; 5951-2 a pomegranate. Pins of this fashion are common in Graeco-Roman tombs; they were probably in daily use, as well as funerary. Ls. $4\frac{1}{2}$ in.—$1\frac{3}{8}$ in.
III, cxvi, 4 (5946); 8 (5951-2).

5953-66. Other Toilet Articles: knife-handle (5953), pegs (5954-5), piece of inlay decorated with concentric circles (5956), a female figure with flat back (5957), spoons (5958-61), ear-picks (5962-4), needle (5965), and a roughly worked awl (5966). Ls. $5\frac{1}{2}$ in.— 1 in.
III, cxvi, 1, 2, 5 (spoon), 7 (5957).

5967-8. Shells of Dolium Galea, a Mediterranean mollusc, sometimes found in tomb-equipment. The generic name "Dolium" means a cask, and suggests that the shells were used in antiquity as extemporized toilet-vessels. Ls. $4\frac{1}{2}$ in., $4\frac{1}{4}$ in.

5969-71. Teeth of an Ox. Such teeth were used as burnishers and for other household purposes, and are sometimes found in tomb-equipment. Ls. $3\frac{1}{2}$ in., $3\frac{3}{8}$ in., $3\frac{1}{8}$ in.

## OBJECTS OF LEAD

These are for the most part miniature copies of statuettes and furniture, cast in lead like the modern toy-soldiers, and probably intended as tomb-equipment. They are of Hellenistic or Graeco-Roman style.

5972-4. Tables of Offerings, including cakes, fruit, and meat: Ls. $2\frac{7}{8}$ in., $2\frac{3}{4}$ in., 2 in. III, cxvii, 10-12.

5975. Mirror: on the back is an eagle in relief. L., with handle, $3\frac{1}{4}$in. D. $1\frac{1}{2}$ in. III, cxvii, 3.

5976-8. Statuettes; 5976 two standing figures together; 5977 Cupid playing the flute; 5978 horse. Ls. $1\frac{3}{4}$ in., $1\frac{5}{8}$ in., $1\frac{1}{4}$ in.
III, cxvii, 8, 7, 9.

5979. Amphora, with the greeting εὐθυμεῖ, "cheer up." L. $1\frac{1}{2}$ in.

5980-5. Sling-Bullets, of the regular military pattern (3031-35) and larger (5980). These are generally found in the surface soil, not in sanctuaries or tombs. Ls. $2\frac{5}{8}$ in.-$1\frac{1}{8}$ in.
III, cxvii, 2 (3030), 5-6.

# APPENDIX OF INSCRIPTIONS

# PHOENICIAN INSCRIPTIONS

THE majority of these inscriptions are of late date, and present no difficulty on account of their form. Those on the vases 479, 775, 1540, on the other hand, offer a few archaic forms, and 1540 is not certainly Phoenician at all.

479. On a vase of Red Bucchero Ware, incised after firing, the name of the owner,

לאנתש

Cyprus, xii, 26. Birch. Trans. Soc. Bibl. Arch. iv, 23. II, cxli, 1052. III, cxxiii, 23.

775. On a vase of Painted White Ware, in black paint, applied before firing,

רגמי

Cyprus, x, 9. II, cxli, 1047. III, cxxiii, 21.

1366. On a sarcophagus of white marble the Phoenician letter ע

1540. On the bottom of a steatite vase, probably of the ninth or tenth century. Three signs which have been read as הדי but are not certainly Phoenician at all. Cyprus, xii, 27. II, cxli, 1050. III, cxxiii, 24.

1801. On a block of white marble, in seven lines, broken at the top and at both ends,

[. . . . . ]

[בשנת . . . לימלך בניתן]

מלך כתי יאדיל בן
[מל]כיתן מלך כתי י
[אד]ל מנחת ll אן אש
[יתי ו]טנא עבדאלם בן
עבדמלקרת בן [עבד]
[ר]שף לאדני ל[אדן]
[אשמנמ]לקרת

Cyprus, ix, 2, p. 441. C. I. S., i, 14. III, cxxii, 1.

1802. On a block of white marble, in two lines, broken at both ends,

. . . יתן · התנבת[על]
אש נדר על בׄ[ני]

Cyprus, ix, 4. C. I. S., i, 15. III, cxxii, 2.

1803-4. On two fragments of a blue marble bowl, in a single line around the rim,

(1803) ך מלכיתן (1804) [בׄ]ן עבדאדני לאדני לאשמנמלקרת

Cyprus, x, 14, 1. C. I. S., i, 16 a, b. III, cxxii, 3 a, b.

The inscriptions 1805-1824 are on fragments of white marble bowls, in a single line around the rim, which occasionally shows a spout or a handle: 1816 however is in two lines.

1805. . . . מלך כתי יאד[יל] . . .

C. I. S., i, 19. III, cxxii, 4

(1806) בימב] ד lll lll lll ליתה . . 1806-7-8.

(1807) . . . lll ו למלך מלכ[יתן] . . . (1808) . . . יאדיל . . .

Cyprus, ix, 3, x, 13. C. I. S., i, 21, 17 a, b, 20. III, cxxii,5 a, b, c.

1809. . . . [רשׁ]יתן · מלון ברסים · ל . . .

C. I. S., i, 22 a, b. III, cxxii, 6.

1810. . . . [עבד]מלקרת לאדני לאשמנ[מלקרת]

C. I. S., i, 39. II, cxli, 1051. III, cxxii, 7

1811. . . . לאדני לאשמנמל[קרת]

Cyprus, x, 10. C. I. S., i, 23. III, cxxii, 8.

1812. . . . [כ]מנ[לך] מלכיתי מ[לך] . . .

Cyprus, x, 12. C. I. S., i, 18. III, cxxii, 9.

1813 a, b. (continuous) [לאדני לאשמנמל]קרת יב[רך]

Cyprus, xi, 21, xii, 30. C. I. S., i, 25. III, cxxii, 10.

1814. [לאדני לאשמנמל]קרת יב[רך]

Cyprus, x, 15. C. I. S., i, 27. III, cxxiii, 11.

1815. [נדר צלם כ]

Cyprus, xi, 16. C. I. S., i, 34. III, cxxiii, 12.

1816. The first letters of two lines. (1) א[ (2) לא[

Cyprus, xi, 23. C. I. S., i, 37. III, cxxiii, 13.

1817. ס[בל אז [אש יתן

Cyprus, xi, 20. C. I. S., i, 29. III, cxxiii, 14

1818–9. [אש יתן . . . (1818) . . . (1819) . . . י בן א[

Cyprus, xi, 19, 18. C. I. S., i, 31, 35. III, cxxiii, 15 a, b.

1820. On the handle. ת ז א[

C. I. S., i, 30. III, cxxiii, 16.

1821. [מקאהת]

Cyprus, ix, 6. C. I. S., i, 32. III, cxxiii, 17.

1822. [. הת.]

Cyprus, ix, 5 (and 28?). C. I. S., i, 33. III, cxxiii, 18.

1823. [. . . לאדני לאשמנ]מל[קרת]

Cyprus, xi. C. I. S., i, 28. III, cxxiii, 19.

1824. [. בן

Cyprus, xi, 22. C. I. S., i, 36. III, cxxiii, 20

1825. On the rim of a large alabastron, the numeral 100, preceded by the word בלשי as in 1820.

Cyprus, xii, 25. [illegible]

1826. On an amphora of coarse white ware, painted on the side,

בעלי

Cyprus, ix, 7. III, cxxiii, 26.

1827. On an amphora of coarse white ware, painted on the side, in three lines, complete,

(1) בעל פלם | (2) יתן | (3) שמעי

Cyprus, x, 8. II, cxli, 1049; III, cxxiii, 25.

1828. On an amphora of white coarse ware, painted on the side,

בעלי זתי

Cyprus, xii, 29. III, cxxiii, 27.

1829. On an amphora of coarse white ware, painted on the side,

בלש

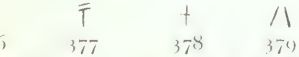
For the word, compare 1825. III, cxxiii, 28.

A fragment of an amphora of coarse white ware, painted in several lines, illegible, quoted in Cyprus, xi, 24. Atlas III cxxiii (text), has not been found in the Museum.

# CYPRIOTE INSCRIPTIONS

IN revising these inscriptions, the Museum has been enabled by the courtesy of Dr. Ludwig Meister of Leipzig to make use of the last corrections and translations of his father, the late Dr. Richard Meister, who visited the Museum and made careful study of the originals not long before his lamented death. The readings and translations here given are throughout those of Dr. Meister, but in a few cases other readings are added where subsequent study seems to suggest another view.

371-81. On vases of Wheelmade Red Ware, of the Later Bronze Age, isolated symbols, which are identical in form with characters of the Cypriote syllabary, but are earlier in date than any certain example of it hitherto published.



376 377 378 379 381

II, cxlii, 1060, 1061; III, cxl, 3, 4, 6; (8, 9, 10, 11 (371-3-4-2).

434. On a vase of Cypro-Mycenaean Ware the following sign, probably derived from the Minoan script of Crete.

438. On a vase of Cypro-Mycenaean Ware, the signs for pa, to,

and me or le. II, xc, 775. III, cxl, Suppl. 11.

474. On a vase of Red Bucchero Ware, the owner's name,

ia . le . pe . mo. Ἰαλεμέμο. [illegible]

Hall, xi, 234. II, cxlii, 1063; III, cxl. [illegible]

480. On a vase of late Red Bucchero Ware, the owner's name,

te . ro . pa . no to . ta ko.

(Θ)τ̣ρο̣ϛάνω . τῶ . ταγῶ .

Hall, xi, 238 read the second sign as le; Τηλεϛάνω.

II, cxlii, 1062; III, cxl, 7.

481. On a vase of late Red Bucchero Ware, the owner's name,

ta . le . se. Θαλῆς

Hall, xi, 236. II, cxlii, 1064; III, cxl, 1.

1351. On the right shoulder of the "Priest with a Dove," very faintly traced in a curved line,

. ta . se . pa . pi . a . se . . τᾶς Παφίας .

Hall, xi, 232. Meister, G D. II, 119a (2), p. 181. Hoffmann, 176. I, lxv, 431; III, cxli, 2.

1361. On the arm of a life-size statue, in one line complete,

. e . ko . ta . mi . ko . ra . u . e . mi .

. ἐγὼ . Ταμιγόραυ . ἠμί .

Meister queries the third sign *ta* and reads Mikorau, but it is fairly clear on the stone; and Hall's suggestion that the stone-cutter has transposed the vowels and given Tamigoras for Timagoras, is probably right.

Hall, xi, 233. Meister, G D. II, 119a (3), p. 181. Hoffmann, 175. I, iii, 5; III, cxli, 1.

1540. On a vase of dark green steatite, three linear symbols:
see p. 521 above.

1567. On a blue-glaze object, two isolated signs as follows: on the top, the sign for *ya*, on the edge that for *lo*.

Hall, xi, 236-7. III, cxl, 12.

1659. On an alabaster vase, the signs loosely arranged in two rows round the body,

upper row pa . po . i . ke.

. Πάφοι . γε

lower row .e . u . za . ve . i . te.

εὖ . ϝαϝεῖτε .

To judge from the form of the vase, this should be one of

the earliest known inscriptions in Cypriote script, probably of the tenth or ninth century. Though Meister's rendering is ingenious, it is not certain that the words are Greek at all. Deecke, 56. Hall, x, 30; xi, 218.

II, cxli, 1053-4; III, cxli, 7a, b (plate), 6 (text).

1831. On a limestone chest, in three lines,

(1). .po . ro . to . ti . mo . e . mi . ta . se . pa . pi . a . se .
. Πρωτοτίμω . ἡμὶ . τᾶς . Παφίας .
. to . i . e . (2) . re . vo . se . ka . se . mi . ka . te .
.τῶ . ἱερῆρος . καί . μι . κατέ-
. te . ke . ta . i . (3) . pa . pi . a . i . a . po . ro . ti . ta . i .
. -θηκε . ταῖ . . Παφίαι . Ἀφροδίται . .

Cyprus, vii, 46. Pierides, Trans. Soc. Bibl. Arch. v. pp. 88-96. Hall, xi, 210. Deecke, 1. Hoffmann, 59. III, cxxiv, 1.

1832. On a limestone chest, in three lines, broken on the left,

(1). . ta . se . o . ta . se . pa . . . . . .
. τᾶς .[θε]τῶ. τᾶς . Πα[φίας ἡμί
(2). . a . u . ta . ra . mi . ka . te . . . . o
. αὐτάρ . μι . κατέ[θηκε
(3). . o . na . si . te . mi . se . . . .
. Ὀνασίθεμις .[ ὁ . . . . . .

Cyprus, vii, 51. Pierides, v. 88-96. Deecke, 2. Hoffmann, 60. Hall, xi, 211. III, cxxiv, 4.

1833. On a limestone chest, in four lines, broken on the left,

(1). . ta . se . te . o . ta . se . . . . . .
. τᾶς . θεῶ . τᾶς . [Πα]φίας ἡμί,
(2). . a . i . ta . ra . e . . . .
. α[ὐ]τάρ .ἐ[με. κατέθηκε Ὀνασι-
(3). . te . mi . . . . (4). .pi . .
.-θεμι[ς ὁ ἱερεὺς τᾶς Πα- φί]ας

Cyprus, vii, 47. Pierides, v. 88-96. Deecke, 3. Hoffmann, 61. Hall, xi, 213. III, cxxiv, 8

1834. On a limestone fragment, broken at both ends,

. se pa pi . a . se e mi
. τα[ς . Παφίας ἡμί.

The sign for *e* is not very clear, but the sense requires it.

Cyprus, viii, 53. Pierides, v. 88-96. Deecke, 4. Hoffmann, 62. Hall, xi, 213. III, cxxiv, 9.

1835-36. On similar fragments, broken at both ends,

1835. . ta.se.pa.pi.a.se. . ] τᾶς Παφίας [

1836. . [se].pa.pi.a.se. . τᾶς] Παφίας [

Cyprus, vii, 48, 40. Pierides, v. 88-96. Deecke, 5, 6. Hoffmann, 63. Hall, xi, 211-13. III, cxxiv, 5, 6.

1837-8. On fragments of pottery, broken at both ends,

1837. .ta.se.pa.pi. . ] τᾶς Παφί[ας

1838. . [se].pa.pi.a. τᾶ]ς Παφία[ς

Cyprus, vii, 45, 44. Pierides, v. 88-96. Deecke, 7, 9. Hoffmann, 63. Hall, xi, 212. III, cxxiv, 7, 11.

1839-41 On fragments of limestone chests, broken,

1839. . . . pa.pi.a.se τᾶς] Παφίας [ἡμί

1840. . (1). .se.te. τᾶ]ς (-)ε[ω̃

(2). .a.o. . . . .

1841. . . . pa.pi.a. . τᾶς] Παφία[ς ἡμί

Cyprus, vii, 50, viii, 54, vii, 52. Pierides, v. 88-96. Deecke, 10, 11, 12. Hoffmann, 63 (10). Hall, xi, 212-13. III, cxxiv, 10, 3, 2.

1842. On a fragment of limestone, broken,

. . o.ne.te.ke.a . . .

. ] ἀνέθηκε Ἀ[φροδίται

Cyprus, viii, 57. Deecke, 13. Hoffmann, 64. Hall, xi, 213. III, cxxv, 1

1843. On a statue-base, in three lines, complete,

(1). e.ko.to.se.ka.te.se.ta.se.to.i

Ἔκατος κατέστασε τῶι

(2). ti.o.i.ta.pi.te.ki.si.o.i

θεῶι τ' Ἀ(μ)φιδεξίωι

(3). i .tu.ka.i.a.za.ta.i

ἰ(ν) τύχαι ἀγαθᾶι

Cyprus, i, 3, p. 207. Deecke, 37. Hoffmann, 137 (the dialect and the direction of the writing suggest that it is from Idalion, not from Kouklia). Hall, x, 201-18; xi, 214. III, cxxv, 4.

1844. On a limestone block, in three lines, complete,

(1). ki.li.ka.se (2). o.ti.mo.to.ro.

Γιλλίκας ὁ Τιμοδώρω .

(3). a . po . se . ia .

. ἀφοσεια[. .

In line 1 the second sign is *li* with *ka* superposed, so that earlier editors read *si*; the name Gillikas is well known in Cyprus. Deecke, 114 (assigned to Golgoi on Siegismund's authority). Hoffmann, 173, compare 76. Hall, xi, 215.

III, cxxv, 6.

1845. On a statue-base, in one line, complete,

.to . te . o . le . na . i . o?.

. τῶ . θεῶ . λιγναίω . [ἡμί

Cyprus, vii, 43. Deecke, 43. Hoffmann, 118. Hall, x, 33; xi, 215 (who read from left to right and translated as a proper name, Phainaleotes). III, cxxvii, 5.

1846. On a statuette, in one line, broken at both ends,

. . ve . li . pa . ti . va . to . ro . .

. Fελίπ(π)α . Δι̯άνεῤῥω .

Cyprus, vii, 42. Deecke, 44. Hoffmann, 119. Hall, x, 34; xi, 215: compare also 1852 below. III, cxxvii, 6.

1847. On a statuette, in one line, broken at both ends,

. . ke . to . te . a . po . lo . ni . .

ἀνέθη̯]κε τό(ν)δε Ἀπόλ(λ)ωνι .

Hall, xi, 217. III, cxxvii, 8

1848. On a statuette, in one line, broken at both ends,

. to . te . a po . lo . ni . te . o . . . o . i . a . te . si . pa . te

. τό(ν)δε . Ἀπόλ(λ)ωνι . θεῶ .

. lo . ve . ia . li . pi . se . o . pa . te .

Hall, xi, 233. Meister, GD. II, 52a. III, cxxvii, 2, 3, 4

1849. On a statuette like 1848; only the sign for *li* remains.

Hall, xi, 234. III, cxxvii, 7

1850. On a statue-base, in four lines, complete,

(1). a . ri . si . to . lo . no . se . o . [illegible] . a

. Ἀριστόγονος . Ὀνασ[illegible]

(2). . u . ne . u . ka . sa . me . no . se . pe . ri . pa .
. ὑνευξάμενος . περὶ . παιδὶ
(3). . i . ti . to . i . pe re . se . u . ta . i . u . ne . te
. τῶι . Περσεύται . ὑνέθηκε
(4). . ke . i . tu . ka . i .
.ἰ(ν) τύχαι .
Deecke, 45. Hoffmann, 120. Hall, x, 32; xi, 215-16. III, cxxvi, 4.

1851. On a fragment of limestone, broken at both ends,
(1). . ka . e vo . se? Με|γάνορ̣ος[
(2). . me . ki . . . ὁ] Μεγί[λλω
(3). . lo? . . . Ἀπόλ]λω[νι
Deecke, 48. Hall, xi, 216. III, cxxvi, 2.

1852. On a statue-base, broken at both ends,
. pa . ti . sa . to . ro . . . .]πα Τισά(ν)δρω [
Deecke, 49. Hoffmann, 113. Hall, xi, 217. Cyprus, viii, 58: compare 1846 above. III, cxxvi, 3.

1853. On a tile, inscribed with the finger in the soft clay, the signs for *ti* . *ko* . and *ve*. Cyprus, vi, 33. Deecke, 52. Hall, xi, 218. II, cxlii, 1058. III, cxli, 5.

1854. On a fragment of a stone bowl, parts of two lines, which may be the beginning and end of the same line.
(1). .ti.mo.ke.re.te.se. to .ma. ki . ri . o . se . o . ne
. Τιμοκρέτης . τῶ . Μαγιρίως . ἀνέ[θηκε
(2). . se . se . [ | | |
. . . ]σης . τέσσαρα
In line 1 the third sign from the end is quite clearly *se:* if it is not a mistake of the stone-cutter, as Meister seems to suppose, it may be a personal name (in the genitive) derived from the deity Magirios, to whom it has been commonly supposed (Deecke 120. Schmidt, Idalion, p. 66) that the inscription refers. Meister reads Μαγιρίω(ι).
Cyprus, vi, 35. Deecke, 121. Hoffmann, 129. Hall, xi, 231. III, cxxxix, 1.

1855. On a clay lamp, incised before firing,
. pi . lo . ti . mo . Φιλοτίμω

Cyprus, viii, 56. Deecke, 142. Hoffmann, 55. Hall, x, 17 xi, 231. II, cxlii, 1050. III, cxl, 14.

1856. On a stone palette, all that remains of a long inscription, in fine strokes,

. o . yi . i . ti .

Hall, xi, 238. Meister, GD. II, 146c. III, cxxxix, 3.

1857. On a pediment from one tomb, in one long line on the architrave,

. e . ko : e . mi : a . ri . si . to . ke . re . te . se : ka . me . ne . se . ta . sa . ne :
. Ἐγὼ : ἠμί : Ἀριστοκρέτης : κα(ὶ)μεν ἔστασαν :
[ka] . si . ke . ne . to . i : me . ma . na . me . no . i : e . u . ve . re . ke . si . a . se :
. [κα]σίγνητοι : μεμναμένοι : εὐϝεργεσίας :
. ta . sa : pa . i : e . u . po . te : e . ve . re . xa .
. τᾶς : πᾶι : εὖ ποτε : ἐϝρεξα .

The double points represent divisions between words on the stone. In spite of obvious difficulties, the sentence seems to be intended to form two hexameters.

Cyprus, vi, 37. Deecke, 71. Hoffmann, 146. Hall, x, 21; xi, 221. I, lxxxv, 563; III, cxxxvii.

1858. On the top of a limestone footstool, each sign in a separate square of a chequer-board,

(1). ki . lo . za . ma . po . na . Γιλοζάμα . βονὰ .
(2). pi . le . vo . ka . mi . ? . Φίλ(λ)ηϝο . γαμι[τὰ].
(3). te . i . ti . ku . ne . ? . δὲ . ἔτικυν . [. . . .
(4). ? . o . mi . pa . se . ? . . . .] . ὁ μι(ν) . πᾶς . [ κὰ
(5). a? . a? . mi . a . zo . so . ἀ . ἀ(μ)ία . ζῶ̃ . σώ .
(6). i? . si . pe . ko . mi . si . ἰσι . πέκω . μίσ-
(7). ke? . a? . i . to . va . zo . -χεα . ἰ(ν)θοϝάζω
(8). vi . ? . ma . pa . sa . mo . ϝί(λυ)μα . πασᾶ . μό-
(9). sa? . ti? . a? . te . i . zo . -σᾶ . ἀπαντιθείζω .
(10). si . ti? . zo . i . ra . pa . στείζω . ἴσ[τ]ασα-
(11). ta? . ka? . su? . ma . ta? . ΗΗ . τα . κασιγνήτα

The entire object is figured in Cyprus, p. 150; the inscription in Hall, xi, 232; it is discussed fully by Meister, GD. II, 146a, no. 1104; Verhandlungen d. K. Sachs. Ges. Wiss. philol. hist. klasse lxiii (1911), 17–31. I, lxxxv, 560. III, cxxxix, 2.

1859. On a small altar, in two lines, broken at the end,

(1). . . . illegible . . . .

(2). . a . ti . pa . mo . o . ti . o . pa .

. Ἀ(ν)τιφάμω(ν) . ὁ . Διοφά[ντου . .

The name is no doubt that of the dedicator, Antiphamon, son of Daophas or Daophantos.

Cyprus, v, 23, xlviii. Deecke, 83. Hoffmann, 157. Hall, x, 27; xi, 225. I, xxvii, 89; III, cxxviii, 2.

1860. On a small altar, in one line, apparently complete, from right to left:— . lo . ti . pa . ro . pe .i . i . na . te . to . As this gives no sense, Meister proposes to read from left to right, as follows:—

. to . te . na . vi . i . pe . ro . pa . ti . lo .[se].

. τόδε . ναῦ . ἱ(μ)έρω . Πα(ν)τίλο(ς) .

But this is against the direction of the characters. The inscription may not be in Greek at all.

Cyprus, vi, 34. Deecke, 98. Hoffmann, 167. Hall, x, 10; xi, 229. III, cxxxi, 3.

1861. On the handle of a limestone fire-shovel, in one line, complete,

. e . ro . se . te . ke . to . a . po . lo . ni .

. Ἥρως (ἔ)θηκε τῶ Ἀπόλλωνι .

The characters have been outlined in paint and the reading is not so certain as appears at first sight.

Cyprus, iv, 20. Deecke, 96. Hoffmann, 165. Hall, x, 18; xi, 228. III, cxxvii, 1.,

1862. On a limestone trough or chest, in three lines, complete,

(1). .to . ti . o . se.to.vo.i. (2) . no.a.i.sa.

τῶ Διὸς τῶ οἰ- -νου αἶσα

(3). . e . ti . | | | .

ἔ(σ)τι . τρία μέτρα .

Meister notes that the meaning of *.e.ti.* is uncertain.

Cyprus, ii, 7. Deecke, 73. Hoffmann, 148. Hall, x, 29; xi, 222. III, cxxxix, 5.

1863. On a fragment of a large limestone bowl. The text is given as it stands on the stone, and the short lines are thus

shown in their proper places; the head and neck of the snake limit the lines on the left.

(1). . te . to . ya . se . o . mo . ne . ku .

(2). . ti . se . me . a? . e? . ? . e .

(3). . te . to . ne? . ? . a . ? . ? . ? .

(4). . pa . te . ? . ? . ? . ro . ne . ni? . ti . se .

(5). . to . ta . ke . se . ? . ? . ? .

In line 1, *ya* may be *va;* and the lower part of *ku* is not clear. In line 2, *me* may be *a* or *i*. In line 3, Meister reads *te;* it may be *ma*, but the sign seems to be *i* on the stone. In line 4, most of the signs are irregularly cut, and so damaged that their number is uncertain. In line 5, the last three signs, to the right, were read *se* . *se* . *te* by Hall, but are not now to be seen. Cyprus, iii, 13; p. 144. Deecke, 87. Hall, x, 11; xi, 226. I, lxxxv, 561; III, cxxxii, 2.

1864. On a fragment of a stone bowl, broken at both ends,

. po . mo . zo . mi . to .

Cyprus, v, 27. Deecke, 109. Hall, x, 15; xi, 230. III, cxxxviii, 3

1865. On the foot of a stone vase, roughly inscribed in a continuous circle,

. e . a? . a . ya . sa . ve . lo .

There is no room for any other character between the *e* and the *lo;* but there is also no indication of beginning or end. Cyprus, iii, 19 (not iv. 20, as stated in the Atlas). Deecke, 95. Hall, x, 22; xi, 228. III, cxxxix, 6.

1866. On a limestone trough or chest, in one line, apparently complete, and intended to be a hexameter,

. ti mo . a . ti . pa . to : ti ma . o . pa . pi . va . ne . ti . no . o i . se

. Τίμο . Ἀντιπάτο . τιμάο . Ηαρίαν . τιμόνς .

Cyprus, iv, 15. Deecke, 69. Hall, x, 2; xi, 220–1. I, xxvii, 85; III, cxxx, 1.

1867. On a fragment of a limestone [illegible], in two lines, apparently complete at the beginning but broken [illegible]

. ? . . o . ka . [illegible]

2 . . pa . te . a . [illegible]

Cyprus, v, 28. Deecke, 92. Hall, xi, 2[illegible] III, [illegible]

1868. On both sides of a thin slab of limestone; all the lines are complete at the beginning, and some also at the end.

This inscription has been republished with full commentary by Meister. *Verhandlungen d. k. sächs. Ges. Wissenschaften* (*Phil-histor. Klasse*) 62 (1910) pp. 233-242, pl. I (where its number 1922 is that under which it stood in the Museum's old *Handbook of Stone Sculptures*). Cyprus, v, 24. Deecke, 86. Hall, xi, 225-6. III, cxxxvi, 2, 3.

Side A.

(1). .ke . va . zo . vo . ne? . ta? . mo? .. se? . ta? . mo? . . .
. Χέϝαζωϝον . Δᾶμος? . Δαμο[. . . .

(2). .ta.po.ro.ve.re.mo.sa.ta.mo.se.ta.mo. . . .
.τάϙρο(ν) . ϝἔρμωσα? . Δᾶμος . Δαμο[. . . .

(3). . tu . ra . vo . ne . o . ri . ya . sa . ta . mo.se.ta.mo .
. θυραϝὸν . ὠρίγασα? . Δᾶμος . Δαμο[.

(4). . va . la . ka . ni . o . e . ko . — . o . na . mo. . . .
. ϝαλχάνιο(ς) . ἔχω . ἓξ . ὠνὰ? . μο[. . .

(5). . a . po . ro . ti . si . o . se . e . ko.||| |||.o . na . . .
. Ἀφροδίσιος . ἔχω . ἓξ . ὠνὰ?[μο.

(6). .a? . ta . no . e.ko. ||| ||| . o . na . mo.po.ri.sa. . .
.Ἄθανο(ς)? . ἔχω . ἓξ . ὠνὰ. . μο-πορισ-[. . .

Side B.

(1). . . . . ||| . o . na . Ϙ .
. δεκα-τέσσαρες . ὠνὰ . ϝ(ρητά)?

(2). . . . ta . = . o . na . Ϙ
.[θεσ]τὰ . εἴκοσι . ὠνὰ . ϝ(ρητά)

(3). . te . sa . ta . = . o . na . Ϙ .
. θεστὰ . εἴκοσι . ὠνὰ . ϝ(ρητά)

(4). . te . sa . ta . ⁝ . . . o . na . Ϙ?
. θεστὰ . ? . ὠνὰ . ϝ(ρητά)

(5). . va . mi . te . sa . ta . ? . o . na . Ϙ .
. ϝαμι . θεστὰ . ? . ὠνὰ . ϝ(ρητά)

(6). . te . sa . ta . —|||| . o . ? . Ϙ .
. θεστὰ . δεκα-τέσσαρες . ὠ[νά] . ϝ(ρητά)

(7). . mi . te . sa . ta . . . . . .
. μι . θεστὰ . [ὠνὰ ϝ(ρητά)]

On Meister's reading and interpretation a few comments may be permitted.

On side A. line 1, the fifth and following signs are almost wholly destroyed, and cannot be restored with any confidence from the formula in lines 2 and 3. But if these lines are any guide at all, they suggest *sa* for *ne* as the fifth sign. In lines 2 and 3, the last three signs *.se.ta.mo.* are very much fainter than the rest, and look like the remains of a former inscription, imperfectly erased. In the same lines, also, the sign which is transcribed *mo* above has no crossbar, though an earlier editor has traced one in pencil; it is therefore possible to take it as the Minoan sign for 100, just as the signs — and | are the Minoan (and also the Phoenician) signs for 10 and 1 respectively. This sets free the group *.sa.ta.*, which regularly precedes the numerals, to serve as an abbreviation for *stateres*, the Greek equivalent of the Oriental *shekel*. The *mo* sign in lines 4, 5, 6, on the other hand, is rightly read, and should probably be rendered . . . "of me"; the whole phrase thus meaning "my price" and denoting some kind of redemption-money, payable to the sanctuary by a temple-servant or a private slave, on emancipation. The proper names still present some difficulties; but the changes already suggested make the following reading probable:—

(1). Χέϝας Ζώϝου .[στατῆρας ἑκατὸν. . . . .
(2). Τάψρος Fὲρμου .στατῆρας ἑκατὸν .[
(3). (-)ϝραϝὼν Ὠρτία .στατῆρας ἑκατὸν .[
(4). Fαλχάνιος ἔχω δέκα, .ὠνά(ν) μου .
(5). Ἀρροδίσιος ἔχω ἕξ, .ὠνά(ν) μου .
(6). Ἴτανος ἔχω ἕξ, .ὠνά(ν) μου, πορίσας [. . .

Reading *i* for *a* at the beginning of line 6, we obtain Itanos (a Cretan name like Falchanios), instead of Athanos. The latter, however, is found in the Greek inscription 1923.

On side B., the group *.sa.ta.* should in any case be given the same meaning as on side A, unless there is clear reason otherwise. The sign which precedes, though clearly *te* as read by Meister in lines 5 and 7, is less clear in lines 3, 4, and 6, and differently shaped; in 3 perhaps *ya*, in 4 and 6 probably *to* or *ta*. It should probably be taken as the last syllable of a personal name in each case. At the end of lines 2 and 3 are traces of one or more [illegible] shaped sign which Meister read as a digamma; but the

support his conjecture ϝρητὰ, and look more like .*o*.*pa*. The Ψ-shaped sign itself is not any ordinary Cypriote character, but probably a sign of value, like those which are used in financial documents in the Palace Archives of Knossos. The end of lines 5 and 6 is very much rubbed, and the uniformity of the formula not certain, though probable. This side may provisionally be rendered as follows:—

(1). personal name: στα(τῆρας)] δεκα-τέσσαρας . ὠνά(ν) Ψ
(2). " : σ|τα(τῆρας) εἴκοσι . ὠνά(ν) Ψοπα?
(3). " ]ίας: στα(τῆρας) εἴκοσι . ὠνά(ν) Ψοπα?
(4). " ]το(ς): στα(τῆρας) τρεῖς . ὠνά(ν) Ψ
(5). ]ϝαμίδη(ς): στα(τῆρας) [ ] . ὠνά(ν) Ψ
(6). ]τα(ς): στα(τῆρας) δεκα-τέσσαρας . ὠνά(ν) Ψ
(7). " ]μίδη(ς): στα(τῆρας) [ ] . ὠνά(ν) Ψ

It is worth noting that the only known clay-tablet with Cypriote inscription has likewise its reverse side written upside-down, as in this instance: Meister. *Verh. k. sächs. Ges. Wiss. Leipzig* (*Ph.-hist. Kl.*) 60, 1908, pp. 1-8.

1869. On a votive relief, in four lines, complete:—

(1). .ka.i.re.te.ka.ra.si.ti.va.na.xe. ka.po. ti . ve . po .
. χαίρετε . γράσθι . ϝάνακ .κα(π)πῶθι.ϝέπο(μ).
.me.ka.me.po.te.ve.i.se.se.
. μέγα . μήποτε . ϝεἴσης .

(2). .te.o.i.se. po . re .a.ta na.to.i.se.e. re . ra . me.na
. θεοῖς . φόρτι . ἀθανάτοις . ἐρεραμένα .
.pa.ta.ko.ra.sa.to.se.
. πά(ν)τ' ἀκοράστως .

(3). .o.vo.ka.re. ti .e.pi.si.ta .i.se . a.to.ro.pe . te.o.i.
. οὐ . γάρ .τι . ἐπιστταῖς . ἄνθρωπε . θεῷι .
. a . le. tu . ka . ke . re .
. ἀλ(λ)'ἔτυχ'ά . χήρ .

(4). te.o i.ku.me.re.na.i. pa . ta . tä . a . to . ro.po.i
θεῶι . κυμερῆναι . πά(ν)τα. τὰ . ἄ(ν)θρωποι
.po.ro.ne.o.i.ka.i.re.te.
. φρονέωϊ . χαίρετε .

Cyprus, xliii (the object) and i, 1 (inscription). Deecke, 68. Meister, G D. ii, 68, (pp. 157-9). Hoffmann, G D. i.76-8. Hall, x, 209-11; xi, 219-20. I, lxxxv, 559; III, cxxx, 3.

1870. On a votive relief, above the wine-jar of the banquet, in small characters, clearly cut,

. o . pa .

The meaning is not clear; it may be meant for "Opaon," the title of a rustic deity at Amargetti; compare 1114-8 in the Collection of Sculpture. Meister reads also on the upper part of the slab as follows:

.te.o.a. θεῶ 'A[πόλλωνος.

These signs have eluded all other observers.

Cyprus, iv, 21. Deecke, 82. Hall, x, 26; xi, 224-5.

I, lxxxv, 553; III, cxxxiii, 2.

1871. On a votive relief, in two lines, complete,

(1). to.o.na.si.mo . to.te . to . na.[o] .o.ne.te.ke.o.na
τὸ. ὀνάσιμο(ν) . τόδε .τῶ. να[ῶ] . ὀνέθηκε .'Ονα-.
.si.ti.mo.se.to.i.
. -σίτιμος . τῶ .

(2). . te . o .i . to.i . a.po.lo.ni . [va].ra.i. te.me.no.se
. θεῶι . τῶ .'Απόλλωνι . [ϝα]ρᾶ .ϝ(ν).τέμενος .
.i.tu.ka.i. | | | .
.ϝ[ν]τύχαι . 3 .

Cyprus, i, 2. Deecke, 72. Hoffmann, 147. Hall, x, 1; xi, 221-2.

I, lxxxv, 558; III, cxxx, 1

1872. On a votive relief, in two lines, broken at both ends,

(1). . pa . ro . te . ta . vo . to .
(2). . a . o . | | . na . mi .

The middle character in line 2 consists of two vertical lines only; it may be a numeral, or meant for *ro* or *ze*.

Cyprus, v, 26. Deecke, 91 Hall, xi, 227.

I, lxxxv, 557; III, cxxviii 4.

1873. On a votive relief, in three lines, complete,

(1). . ti . ya . i . te . mi . to . i . te . o .
. Δι:ϝίθεμι(ς) τῶι θεῶ(ι)
(2). . to .a . po . lo . ni . o . ne . te . ke .
.τῶ(ι). 'Απόλλωνι . ὀνέθηκε
(3). . u . tu . ka .
.ὐ(ν) τύχα(ι) .

Perhaps the unusual *u* for *i* in line 3 results from mis-reading a *mi* sign after the verb; it is common for the dedicated object to be made to speak for itself in this way. For the name Diaithemis compare 1890 below, and III, cxl, Suppl. 1; Meister, G D. II, 52 b.

Cyprus, ii, 6. Deecke, 74. Hoffmann, 149. Hall, x, 9; xi, 222. I, lxxxv, 556; III, cxxxiii, 1.

1874. On a fragment of a votive relief, in three lines, complete,

(1). . o . na . si . o . ro .: . a . te . . . . .
. Ὀνασίωρο(ς) Ἀθη[. . .

(2). . o . ne . te . ke .: . to . i . ti . . . . .
ὀνέθη[κε τῶ . θε[ῶ

(3). . to . a . po . lo . ni .: . i . . . . .
. τῶ Ἀπόλλωνι ἰ(ν) [τύχα

In line 1 the *a* is imperfect, and may well be *me*. In line 3 Meister reads nothing certain after *ni*. Cyprus, ii, 8. Deecke, 75. Hoffmann, 150. Hall, x, 23; xi, 222. III, cxxxiv, 1.

1875. On a fragment of a votive relief, in two lines, broken at both ends,

(1). . . . te . na . pa . sa . re . se . i . ka . a . . . .

(2). . . . o . to . (i) . to . ra : po . te . ve . o : pa . . .

The colons in line 2 indicate divisions between words on the stone. Hoffmann suggests an Oriental proper name ending in —ναψάρης in line 1. Cyprus, i, 4. Deecke, 89. Hoffmann, 162. Hall, x, 8; xi; 227. III, cxxviii, 1.

1876. On a votive relief, in two lines, broken at the beginning,

(1). . to . i . tio . ]τῶι θεῶ

(2). . ke. . . . ἀνέθη]κε.

Cyprus, viii, 62 is wrongly quoted in Atlas. Deecke, 107. Hall, xi, 230. III, cxxx, 2.

1877. On a votive relief, in two lines, broken at the beginning,

(1). . va . (2). . lo . te . lo .

Cyprus, v, 29. Deecke, 105. Hall, xi, 230. III, cxxviii, 3.

1878. On a votive relief, in two lines, broken at the beginning,

(1). . . . . te?.o?.i? . e.u.ta. mo.to.te.se . ? ?.te.ke.
τῷ] θεῶι. Εὐδαμοδότης [ὀνέ]θηκε .
.i.tu.ka.i.
.i(ν) τύχαι.

(2). .?.?.?.?.?.e.mi.ta.sa.i.
. ? . ἡμὶ . ? .

Cyprus, vi, 36 (only line 2). Deecke, 94 (line 1); 101 (line 2). Hoffmann 169, (line 2). Hall, xi, 229. III, cxxxv, 4.

1879. On a votive relief, a single line, which Meister reads from left to right,

pa.si.te.mi. .Πασίθεμι(ς);

but Hall, reading from right to left (the more usual direction),

a?.te.na 'Αθήνα

The two characters to the left are, however, all that can be read with certainty.

Cyprus, vii, 41. Deecke, 106. III, cxxv, 3.

1880. On the helmet of a statuette, in rude letters, ill-arranged.

.a.ra.a.na.o. .ἀρὰ.ἀ.Νάω

The first sign is very carelessly cut, and not certain. In view of the formula *.o.na.* in 1868, and of the line which seems to separate the two left-hand signs from the rest, it may be suggested that the whole should be read from right to left, and interpreted ὠνά ἀρᾶ(ς) "redemption of a vow"; taking the ill-written sign as *se*. Cyprus, ii, 9. Deecke, 97. Hoffmann, 166. Hall, x, 20; xi, 228. III, cxxxi, 1, 2.

1881. On a votive ear of limestone, the letters crowded together,

.po?.ro?.to.ta.mo. Πρωτοδάμω

But Meister's reading underestimates the clearness with which the second sign is cut; it can hardly be anything but *i*. His *mo*, too, is not easy to see; it looks more like *ko*. Hall's reading was as follows:

.po.i.to.ta.ko. Φοίτω ταγῶ

The first sign, however, is not clearly *po*, and resembles *o* carelessly made *ti*; the following rendering is suggested:

ti.i.to.ta.ko. Δεὶ τ[ε]χ[ν]ώτᾳ [ἐ]γῷ.

Cyprus, vi, 39. Deecke, 103. Hoffmann, 170. Hall, x, 7; xi, 229-30. II, cxlii, 1050. III, cxxxi, 1.

1882. On a votive ear of limestone, clearly cut except the sign for *mi* which only Meister has been able to see,

.to.po.to.e.mi. τῶ (ἀ)πώτω ἠμί.

The word ἄπωτος would be applicable to a deaf man, as well as to one deprived of his ears.

Cyprus, iii, 18. Deecke, 104. Hoffmann, 171. Hall, x, 6; xi, 230. II, cxlii, 1055. III, cxl, 15.

1883. On a fragment of a votive stele; in one line, broken at both ends,

.e.si.si.po.le.

The characters are quite clearly cut, except the top of the *po*, which is chipped, and the *si* (next to the *po*) which looks more like *ka*. Hall, xi, 233. III, cxxvi, 1.

1884. On a disc made from a fragment of Red Ware, in two lines, complete,

(1). .pa.ta si.o. .Φα(γ)τασίω.

(2). :||||: (the numeral four).

Note the unusually early form of the *si* with double base-line, and of the *o* with a vertical stroke up the middle.

Cyprus, vi, 38. Deecke, 81, Hoffmann, 156. Hall, x, 25; xi, 224. II, cxlii, 1057; III, cxl, 5.

1885. On the edge of a disc of limestone, ⋗|⋖ The meaning of this sign is quite uncertain.

Hall, xi, 233. III, cxxxix, 2.

1886. On a small marble pedestal, in a single line running round three sides,

(1). ]a . na . sa . se . a . i . vi . . . . . vo . to .

(2). ] te . pa . to . . . . . ro . se . ma . te . ka . ne . to . [

(3). ] ke . a . po . lo . ni . ||| |||

The middle of the front (2) and of the right side (1) is very obscure. Hall reads in front .te.pa.to.a.le.ro.se.&c; but doubtfully; and renders as follows:—

'Λνάσ(σ)ας . . . τῶ(ν)

|ὲε.πάντω(ν). ἀλ(λ)' ἠρῶς μ' ἀ(νέ)θηκαν τῷ |

'Λπόλ(λ)ωνι. ||||

The six strokes at the end are probably numerals. Cyprus,

v, 22. Deecke, 90 and 112. Hoffmann, 163. Hall, x, 8; xi, 227. III, cxxvii, 9-11.

1887. By the left foot of a statue, in two lines, broken at both ends,

(1). . e . te . i. ||| . a . ne . te . ke . ti . . . .

ἔτει . τρίτῳ. ἀνέθηκε Τι[μάγορας

(2). . ta . ve . i . ko . na . ta . te . ne . a . po . . . .

τὰ(ν) ϝεικόνα τά(ν)δε Ἀπό[λλωνι .

The *.a.po.* at the end of line 2 may as well be Aphrodite as Apollo. Cyprus, ii, 10. Deecke, 76. Hoffmann, 151. Hall, xi, 228. III, cxxxii, 1.

1888. On a statue-base, in one line round the upper edge, complete,

. pa . pi . ya . mu . ko .i . a . o . ma . mo . pa . to . re

Παφίᾳ Μυχοίᾳ ὁ μα(μ)σπάτωρ

The signs *pa.pi* are cut in a kind of monogram, and the forms of *ko* and *a* are unusual.

Cyprus, iii, 14. Deecke, 85. Hoffmann, 159. Hall, x, 12; xi, 225. III, cxxv, 5.

1889. On a fragmentary statue-base, in two lines, broken at the beginning, but complete at the ends,

(1). . . . sa . ta . si . ta . mo . se . e . mi . se . ko? . (2) . . . ka

. Στασίδαμός . ἠμι . ? . . ?

Cyprus, ii, 5. Deecke, 93. Hoffmann, 164. Hall, xi, 228. III, cxxxv, 1.

1890. On a statue-base, in one line, complete at the beginning but broken at the end,

. ti . a . te . mi . va . tu .

. Διάθεμι(ς) . ϝαδυ[ . . .?

The name Diathemis recurs in 1873 above, and in Atlas III, cxl, Suppl. 1; Meister GD. II, 52 b.

Cyprus, iii, 12. Deecke, 100. Hoffmann, 168. Hall, xi, 100. III, cxxxv, 2.

1891. On a fragment of a statue-base, in one line, complete,

. me . no . to . ro . se Μηνόδωρος.

Cyprus, v, 25. Deecke, 80. Hoffmann, 155. Hall, xi, 229; III, cxxxv, 3.

1892. On a block of limestone, in one line, not certainly complete,
.vo.sa.ti.ko(ro?).ya.mi.i.ya.lo.
Hall, xi, 233. III, cxxxvi, 1.

1893. On a block of limestone, broken at both ends, the words divided as shown,
. .po.lo.ni. | .te. . .'Α]πόλ(λ)ωνι θε[ῷι . . .
Cyprus, vi, 40. Deecke, 78, 99 (upside down), and 115. Hoffmann, 153. Hall, x, 5; xi, 223-4. III, cxxxviii, 1.

1894. On a fragment of a statue-base, incomplete at both ends,
.re za.ti.
Cyprus, vi, 32. Deecke, 70. Hall, x, 14; xi, 221.
III, cxxxviii, 2.

1895. On a block of limestone, in two lines, incomplete at both ends,
(1). .to?.o?.na.si.ri.?. (2). .a.
Cyprus, v, 30. Deecke, 84. Hoffmann, 158. Hall, xi, 225.
III, cxxxviii, 4.

1896. On a block of limestone, in one line, apparently complete,
.to no.ke.
Cyprus, vi, 31. Deecke, 108. Hall, xi, 230. III, cxxxix, 4.

1899. On a clay figure the Cypriote character for *ti*: but see also below, page 546.
Hall xi, 237. III, cxli, Suppl. 2.

3552-53. On a pair of gold armlets, the same on each, in a single line complete,

. e .te . va . to . ro . to . pa . po . pa . si . le . vo . se .
. Ἐτεϝα(ν)ὸϝρω τῶ Πάφω ϝασιλέϝος .
Pierides, Trans. Soc. Bibl. Arch. v, Pl. C, 1. Schroder, T. S. B. A., vi, 134. Deecke, 46, 47. Hoffmann, 112. Hall, xi, 216. III, i, 1; cxli, 6.

4193. On an agate scarab, the personal name
zo.vo.te.mi.se. Ζωόθεμις

So Meister. *Verh. k. sächs. Ges. Wiss. Leipzig (Phil.-hist. Kl.)* lxiii (1911) §8, and Pl. iv, 6. The word was formerly read, zo.vo te.la.se. Ζωτέλας. Said to have been acquired in Smyrna. III, xxxii, 2.

4291. On an engraved sard, the letters loosely arranged around a bearded head,

. te . ke . to . te . a . mu . ko . lo .
. (ἔ)θηκε τόδε . Ἀμυκλῶ .

Cyprus, xli, a; viii, 55. Deecke, 51.
III, xxviii, 5; xli, Suppl. 6.

4311. On a cylinder of haematite, in a single line, complete, the signs are of unusual form, and not all identifiable with certainty.

. ti . ro . e . na . si .

Hall read the last sign as *ka ko xe*, but the early forms of the sign for *si* approximate more closely to that on this stone. The sixth sign recorded by Hall is not a sign but part of the design on the cylinder.
Hall, xi, 234-5. III, cxviii, 4; cxli, Suppl. 3.

4316. On a cylinder of haematite, the sign for *pa*. But this, like many similar linear figures which fill the interstices of the design on these cylinders, may be merely decorative.
Hall, xi, 235. III, cxviii, 10; cxli, Suppl. 4.

4347. On a cylinder of haematite, the sign for *ta*. But see the note on 4316. Hall, xi, 236. III, cxviii, 2; cxl, Suppl. 5.

4552. On the inside of a silver bowl, in very clear well-cut letters, in two lines, complete,

(1). .e.pi.o.ro.ti.e. Ἐπιώρω Διεὶ
(2). .a.pi.a.la.e. ἀ ριάλα ἠ ρι

Hall read *mi* at the end of the second line, but it is not to be seen now. The form of the *o* in line 1 is unusual. The curved stem of the *ti* looks more like *so*. Hall [illegible] and none of the readings gives a known name.
Hall, Proc. Am. Or. Soc. Oct. 1885, pp. 4, 5. [illegible]
II, 52 c, p. 180. III, xxxiii, 1; [illegible] xli, c

4557. On the inside of a silver bowl, roughly added by an inexpert hand, in one line, complete but corroded at the end.

.i.pe.ro.po.ta.ko. Ἰ(μ)περόπω ταχῶ

The Greek letters read by Hall on another part of this bowl are very doubtful.

Hall, xi, 236. Hoffmann, 116. III, cxli, 4.

# INSCRIPTIONS IN GREEK AND CYPRIOTE CHARACTERS TOGETHER

OCCASIONALLY inscriptions are found in which either the same or a different text is cut in the two scripts on the same stone. The two examples in the Collection are unfortunately so fragmentary that they throw no light on either the script or the language.

1897. On a block of limestone, three inscriptions, not certainly by the same hand, as follows:

A. (1). TIMOΔΩPO𐠷 ΔEIΔ, where the Greek Υ seems to have been mistaken by the stone-cutter for the Cypriote sign for *se*.

B. (2). ΔPIMOKIA ΔRF, perhaps the Cypriote *.d.e.ta.* for the δεῖδ of line 1.
(3). EIIPIATO 𐠈, perhaps the Cypriote *ze*, or the Greek numeral ϛ for "six".

C. (4). .te.re. close to the left edge, and much damaged.
(5). .ta.pi. both signs uncertain.

The names Timodoros and Drimokia recur together in the Greek inscription 1919 below.

Cyprus, p. 421 (Greek Inscriptions No. 10.) Deecke, 67. Hall, x, 3; xi, 219. III. cxxix, 2.

1898. On a block of limestone, in one line of Greek, and three of Cypriote,

A. Greek text:

ΘEMIAΥ "of Themias"

B. Cypriote text:—

(1). ne.a.te.ro.vo.o [....
(2). ka.to.ti.o [....
(3). to.i.pa.se.?.? [....

The first line is not yet read; the second seems to contain the words τῷ θεῷ "to the God"; and the third an epithet; Hall suggested τῷ Πασέ[ωνι] "to the Possessor"; i.e. the god of wealth: compare Meister's πολυκτεανῷ in 1908.

Cyprus, iv, 16. Deecke, 66. Hoffmann, 143. Hall, x, 206; xi, 218. III, cxxix, 3.

The other inscriptions published by Hall in Atlas III, cxli, Suppl. 1, 7, 9, 10, 12, are either not now in the Collection, or are not recognizable as inscriptions. Those numbered III, cxli, Suppl. 14-18 were lost already when the Atlas was published. The coins, Suppl. 13 a, b, c, have been separated from the Collection long ago, and are not now identifiable. The following (p. 542) is very doubtful.

1899. On the neck of a statuette of clay, a sign ⋔ like that for *ti*. But it is not certain that it is intended for a sign; it may well be only an ornament added to the necklace.

Hall, xi, 237. III, cxli, Suppl. 2.

# GREEK INSCRIPTIONS

MOST of these are certainly of late date, and only a few show any but well-established forms of letters. But it must be remembered that little is known as yet as to the date at which the Greek alphabet was introduced into Cyprus, or (if it was introduced early) as to the precise form in which it came. The first two are on objects in the Collection of Pottery.

958. On a narrow-necked jug of Graeco-Roman style, painted in glaze-colour before firing, the owner's name Κιτίας.
Cyprus, p. 40. II, cxliii, 1067; III, cl, Suppl. 11.

959. On a narrow-necked jug, like 958, in the same glaze-colour, the owner's name Ἔρως. II, cxliii, 1066; III, cl, Suppl. 10.

1900. On a statue-base of gray marble: fine letters of the third century B. C.

Ἀρσινόῃ Φιλαδέλφῳ Ναιάδι Ἀριστοκλῆς Ἀριστοκλέους | Ἀλεξανδρεύς.

III, cxlvi, 5.

1901. On a pedestal of soft Egyptian limestone, not from Cyprus, but bought at Thebes in Egypt: letters of the third century B.C.

ὑπὲρ βασιλέως Πτολεμαίου τοῦ Πτολεμαίου καὶ βασιλίσσης Ἀρσινόης θεῶν φιλοπατόρων Τεὼς Ὧρος, φυλακίτης τόπου Ἀμμωνιείου. Nolan Atlas.

1902. On a pedestal of limestone, in one line: letters rough but not late.

Μηλοσχεάτων ὁ σῆμος ἔθηκεν ἀγαθῆι τύχηι

Of the words ὁ σῆμος only the feet of the letters are preserved.

III, cxli, 2.

1903. On a slab of blue marble, complete on the right edge, but broken to the left, and above and below: letters of the first century A. D.

|ν . μ[
|ουσιν τὸ ἄλσ|ος
ἐξεῖναι τῆς | θυσίας μετέχειν πάντας τε καὶ πάσας Χυτρίους, | ἀντερωσάντων τῇ θεῷ ὡς τὰ πάτρια, ἐπιστατοῦντος | τῶν ἀνεραμένων τῆς τοῦ ἐν Χυτροῖς ἱεροῦ θυσίας | Φιλοκράτους τοῦκαὶ Μενεστρά-τοῦ . . . . . |ανδρίου τοῦ ἐφηβάρχου ἀργυρίο-ν . . . . . ἀγορα|σθῆναι τῇ θεῷ ποτήρια, ἐφ' ὧν ἐ . . . . . Κλαυδ|ίου Καίσαρος Σεβαστοῦ καὶ . . . . . ἐπὶ Κ|οίντου Σεργ-ίου Παύλου ἀνθυπάτου. ]

III, cxliv, 1.

1904. On a statue-base of gray marble, complete except the first line: letters of the first century A. D.

[Κουρ|ίεων ἡ βουλὴ [καὶ ὁ δῆμος] | Κοίντον Καίλιον Ὀνώρατον, ἔπαρχον | σείτου δόσεως· δήμου Ῥωμαίων | πρεσβευτὴν Σικελίας, πρεσβευτὴν | Πόντου καὶ Βεθυ-νίας, ἀνθύπατον Κύπρου, διὰ προνοήτου Διονύσιου | τοῦ Τρύφωνος, τοῦ Κράτητος | ἄρχοντος.

III, clxiii, 3.

1905. On a block of white marble, complete below, but broken above and at both sides: the lettering is very late, almost Byzantine.

1960.

. . . . . πέν|ταθλον . . . αὖας [
. . . . . |ν ὁπλίτην, ἅρμα, πωλικὸν, καὶ[
. . . . . τρι|ηρικοὺς ἀγῶνας, πεντάθλους [
. . . . τὴν ἄ|θλησιν αὐτοῦ φιλοπονίας [
. . . . . |αὐτῷ τε καὶ τῇ πατρίδι
σε|μνότητος χάριν. III, cxlviii, 2.

1906. On a block of blue marble, broken at the left side,

|α Ἀφροδεισίου
|άντος
|αίδας Κλαυ-
ἀνέθε|σαν ἀγωνο-
χ|άρτην III, cxlix, 1.

1907. On a block of white marble, complete, but ill-cut, and not early,

'Ονησαγόρας ὑπὲρ τῆς γυναικὸς Νικίου
καὶ τῆς θυγατρὸς αὐτοῦ, Ἀφροδίτῃ Μυ-
κηρόδι.

κώμης Ἑλικαούσης

The words αὐτοῦ, Μυκηρόδι, and the first letter of κώμης, are very obscure: Hall read Ῥώμης. Compare the epithet Μυχοία applied to Aphrodite in the Cypriote inscription 1888.

III, cxlii, 2.

1908. On a large store-vase of coarse late red pottery, incised in one long line around the shoulder, while the clay was soft, in late letters, probably Graeco-Roman: fragmentary in three sections.

Ἀπ|όλλωνι Ὑλάτῃ κα[ι.. Πο]λυκτ[εανῷ] Τίμων[.. εὐ]χήν.

The distance from κα... to ...λυκτ is uncertain: from λυκτ... to Τίμων, space for four letters: Πολυκτεανῷ (Meister) or perhaps Πολυκτήμονι: compare with 1898.

II, cxliii, 1065; III, cl, Suppl. 1.

1909. On a block of limestone, nearly complete, in late careless letters.

Ἀπόλλωνι Λακεύτῃ Ἀρίστου | μαντίαρχος ὑπὲρ
Κλέονος | τ|οῦ υἱοῦ | ἀνέθηκεν ἐν τύχῃ

The words τοῦ υἱοῦ seem to have been inserted later.

III, cxlii, 4.

1910. On a bracket of red and white marble, complete, in one line around three sides: late letters, probably Graeco Roman.

Ἀρτεμίδι Ἁ|ρ|αλίᾳ: Ὀλυμπιανὸς εὐδαίμων ὑπὲρ
θυγατριδῆς | Βερτάνης. III, cxlvi, 4.

1911. On a fragmentary pedestal, in late letters like 1910.

Ἀρτεμίδι Ἁ|ρ|αλίᾳ(ι) Χ[proper name.

III, cl, Suppl. 11.

1912. On a small base of red marble, in late letters.

Ὀπίονι | Μελανθίῳ | Κατάγραφος ὑπὲρ τοῦ υἱοῦ
Κατα|γράφου εὐχήν L⊂

The symbols at the end read ἔτι ἕκτῳ. III, cxlv

1913. On a limestone statuette, in four lines of late careless letters, almost illegible at the close,

Νίκανδ|ρος ὑπὲρ τοῦ υἱοῦ Τιμαγόρου

III, cxlvi, 3.

1914. On the base of a small statue, complete, in two lines of late careless letters.

Ὀλιάσας Δὶ Λαράνίῳ εὐξά|μενος ἀπέδωκεν

III, cxliii, 2.

1915. On the base of a small statue, like 1914.

Δημητρὶς Δὶ Λαράνίῳ εὐξάμ|ενος ἀπέδωκεν.

III, cxliii, 1.

1916. On a block of limestone, complete, in six lines of very late letters, ill-spelt: the word Ἥλιος stands apart within a wreath.

εἷς θεὸς | τὸ μεγίστα|τον τὸ ἐνδόξο|τον ὄνομα, | βοήθι πᾶσι, δεό|μεθε. Ἥλιος.

The syllable .τα. at the end of the second line seems to have been miscopied from the end of the third: the text should run τὸ μέγιστ'τον τὸ ἐνδοξό(τα)'τον ὄνομα. III, cxliv, 2.

1917. On a slab of limestone, fragmentary, in letters which though, careless, may be of the fifth century.

Ἀριστο[. . . . . .
-πυτιον κα[. . . . . .
-πυτιε ἐπὶ [. . . . . III, cl, Suppl. 5.

1918. On a tombstone with pediment, in one line of fairly early letters, preserving forms of the fifth century,

Ποσειδώνιος Ἡλιοδώρου. III, cxlvii, 4

1919. On a block of limestone, in two lines of letters very rough but not late.

Δρυμακία Τιμοδωρ|ου

The names both recur in the Greek and Cypriote inscription 1897. III, cxlii, 1.

1920. On a tombstone with pediment, in three lines of letters of the third or second century B. C.

Σωγένης Σωκράτους, [ ]ιτεύς.

III, cl, Suppl. 18.

1921. On a limestone base, in letters of the second or first century B. C. Σωστάνακτος. III, cl. Suppl. 6.

1922. On a white marble tombstone with pediment and relief, in three lines of letters of the first century B. C. or A. D., complete but much decayed,

Δημήτρια | Βαρνίδος | χρηστὲ χαῖρε.

I, cxxvi, 917; III, cl. Suppl. 19

1923. On a tombstone with pediment, in four lines of well-cut late letters,

Ἀθηνᾶ Ἀρχιερέου | χρηστέ, | χαῖρε.

I, cxlviii, 1167; III, cxlvii, 3.

1924. On a pedestal of limestone, in well-cut late letters,

Διδύμη Ἀθηναίου χρηστὴ χαῖρε.

Not published in the Atlas.

1925. On a small slab of marble, complete below and at the sides, but apparently imperfect above, in seven short lines of rough letters, of the third or fourth century A. D.,

Ἰοὺς φίλον, τὸν ἐν τεχναῖς μαγειρικαῖς ἀεὶ | φανέντα χρη-
στόν, τὸν ξεμνὸν ἄνδρα Βάκχιν|ῆδ' ἔχει θανόντα γῆ.

The first word of line 1 was read νηοῖς by Hall. The metre is unusual; and it is probable that the first two words closed another couplet, of which the beginning is lost, of the same structure as that which follows, τὸν ἐν τεχναῖς . . . . γῆ.

III, cxlv, 1.

1926. On a tablet of white marble, in four lines of letters well cut but late,

Καθοῦς Εὐτου Σαλαμινία, | χαῖρε

III, cxlvii, 1.

1927. On a block of limestone, in six lines of letters, well cut, of the second or third century A. D.,

IVLIA OLYMPI [illegible] DONATA [illegible]
Ἰουλία Ὀλύμπου ἀπελευθέρα Δωνάτα | χρηστὴ χαῖρε.

III, cxlix, 2.

1928. On a fragment of a tombstone, broken at the left and below; four elegiac couplets, in late letters.

στοργῇ Λαοδάμ[εια . . . . . .
καὶ πινυτὴν οἴ[κου . . . . . .
Ἡρώδου συνό[μευνος . . . . . .
κεῖνα παραιτ[ . . . . . .
ἀρκεῖ μοί πόσ[ις . . . . . .
συνζῶ καὶ . . . . . .
χαῖρε καὶ ἐν [φθιμένοισι . . . . . .
[ . . . . . III, cxlv, 2.

1929. On a fragment of a sepulchral cippus, five elegiac couplets in late letters; only the first half of each line is preserved,

[Κυπρ]ὶς Θυμ . . . . . .
ἥρπασε[ν . . . . . .
μηδένα πατρίδ[ . . . . . ..
γλώσσῃ πικρὸν . . . . . ..
κεῖμαι ὑπὸ χθονί σ[ῇδε . . . . . .
τοὺς πρὶν ἀποιχομ[ένους . . . . . .
κωκύω γονέων γῆρ[ας . . . . . .
σοὶ χαρὶς εὐξαμε[νη . . . . . .
εὐνάσον ἥδη θύμο[ν . . . . . .
ἀρκεταί[ρ? . . . . . .

Hall, in the Atlas, read a few more letters, but not with certainty. III, cxlv, 3.

1930. On a slab of white marble, in four lines complete, an elegiac couplet, in letters rather late, but well cut,

εἰ καὶ μοιριδίον τέλος ἦγέ σε γῆς ὑπὸ κόλποις, |
Σώπατρε σεμνέ, θανὼν χαῖρε καὶ ἐν φθιμένοις.

III, cxlviii, 1.

1931. On a sepulchral cippus, in four lines, complete, an elegiac couplet, in late letters, roughly cut,

σεμνὸν ἀεὶ ζήσας βίοτον, | μάκαρ Ἀρτεμίδωρε, |
σωφροσύνην διὰ σὴν χαῖρε καὶ ἐν φθιμένοις.

III, cl, Suppl. 16.

1932-67. On sepulchral cippi, in late letters, with the customary formula χρηστέ (or χρηστή) χαῖρε, or ὦ χρηστέ χαῖρε (1963) or εὔψυχε, (1950), οὐδεὶς ἀθάνατος (1940, 1954), often ill-spelt. The number in parentheses after each name is that of the figure in Atlas I, cxlvi-viii.

1932. Antipas and Euodia. (1180)
1933. Apollonia.
1934-5. Apollonides. (1182, 85)
1936. Aristodamos and Aristagoras. (1168)
1937-8. Ariston. (1154, 71)
1939-40. Artemidoros.(1152, 73)
1941. Artinia. (1166)
1942. Demetrianos.
1943. Epaphroditos. (1149)
1944. Epiktetos. (1165)
1945. Enchamenes. (1161)
1946. Euchianos. (1176)
Euodia (see 1932)
1947. Eupraxia.
1948. Eutyche. (1183)
1949. Karpos. (1157)
1950. Kratea. (1174 Cyprus, p. 54)
1951. Marcianos. (1172)
1952-3. Olympianos. (1151, 58)
1954. Olympos. (1170)
1955. Olympos son of Olympos. (1158)
1956. Onesikrates. (1153)
1957. Onesimos (1175)
1958. Pheretima. (1164)
1959. Philokypros. (1170)
1960. Philon. (1160)
1961. Rhodon. (1150)
1962. Soterias. (1177)
1963. Sosioros. (1181)
1964. Theonas. (1160)
1965-6. Timon. (1163, 50)
1967. Themistion, son of Themistos (1150)

1968-9. On tablets of white marble, with the usual formula χρ. χαῖρε, and the names -χάρις (1068) and Εὔπλους (1069)
III, cl, Suppl. 38 (1968), 17 (1969)

1970. On a slab of white marble, reshaped and much worn,

]κ.α.λ.τ[
]τ[ . . . .
]λ ἐπὶ ναύκ[τον
]ο τ ε γ[

Meister read the first letter in line 3 as a numeral λ′ or ὲ′.
III, cl, Suppl. 3

1971. On a block of limestone, in large late letters,

]γοστα[

III, cl, Suppl. 3

1972-83. On Rhodian amphorai and other stoneware, impressed stamps, as follows:
1972. circular, with Rhodian flower-device in the middle and around it the name of the magistrate and title [illegible]
ἐπὶ Ξενοχάντου Σμινθίου.
III, [illegible]

1973, circular, like 1972: Δαμοκράτευς. III, cl, 4.

1974, circular, plain: ἐπὶ Φιλοκράτευς. III, cl, 2.

1975, oblong; cornucopiae, trident, maker's name Μηνοθέμιος. III, cl, 3.

1976, oblong; anchor, maker's name Ἡρακλεῶνος. III, cl, 1.

1977, oblong; maker's name Ἱεροκλεῦς.

1978, oblong; maker's name Ἡρακλείτου.

1979–80, oblong, and on the rim of a large jar, with letters depressed, the maker's name Ἑρμογένους: both from the same stamp. III, cl, 7, 9.

1981, oblong, with letters depressed, within a frame, the maker's name

| |
|---|
| C. PELLICI |
| ZMARAGDI |

1982, circular; rosette, with defaced letters around: ..ΟΣΛΝΧ..

1983, on the base of a small jug of poor late ware, the letters ΦΙΙV together, and M (?) apart: probably a maker's mark, as they seem to have been inscribed with a blunt point in the wet clay. III, cl, 5.

1984. On a statuette of terracotta, incised before firing, the name Ἡλοῦχος, probably that of the maker. III, cl, 8.

1985. On an amphora of Graeco-Roman form, in red paint, three vague scrawls, perhaps monograms, and the word πρόνοια in cursive writing. III, cxlv, 1078-9.

4198. On a chalcedony scaraboid, in fifth century letters, the owner's name Στησικράτης. Cyprus, xl, 14. III, xxvii, 2.

5979. On a miniature amphora of lead, the word εὐθυμεῖ.

Atlas III, lxxviii, 3 and 5 are two glass vases with inscriptions: Λαβὲ τὴν νείκην (for νίκην) and Ἔννιον ἐπόησεν (for ἐποίησεν). These, as well as the other three vases figured on the same plate of the *Atlas*, were found by Cesnola, but were subsequently sold by him, and came into the possession of the Museum as part of the Charvet-Marquand Collection. Another vase by Ennion, published by Cesnola, *Cyprus*, p. 423, No. 26, is in the British Museum.

4300. On a cylinder of haematite, in three columns,

4300

"Arba-Istar: son of Ibu-Beled: servant of the god Naram-Sin".

Cyprus, xxxi, 1. III, cxviii, 5.

4301. On a cylinder of milky chalcedony, in eight columns,

4301

"Sin, Benefactor of Multitudes: Judge of the World: Perfect Prudent of Heaven and Earth: Creator

the Gods: The Law which supplies the servant of Thyself: my Prince: Turan-Agin: the son of Puri: the Reader."
Cyprus, xxxi, 3. Perrot, fig. 427. Menant, Glyptique Orientale, II, p. 241ff.

4302. On a cylinder of haematite, in two columns,

4302

"Ever-haga: the servant of Nergal."
Cyprus, xxi, 2. III, cxviii, 3.

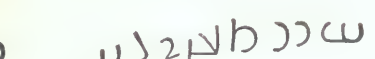
4426. On a spindle-shaped weight of greenstone, in four columns, roughly and perhaps recently cut. Unpublished.

4426

4409. On a perforated seal-stone of brown chalcedony, about a bearded head. Unpublished.

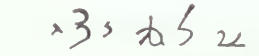
אפסתאן עב יזדאי

4410. On a perforated seal-stone of red and white jasper, about a "fire-altar". Unpublished.



אפסתאן עב יזדאן י הותאי

4425. On a clear carbuncle, about a bearded head.
Unpublished.



שרמיזדי

For these readings the Museum is indebted to Dr. A. E. Cowley, of Magdalen College, Oxford.

# INDICES

# TABLES OF REFERENCE

## CESNOLA. ATLAS, Volume I

### SCULPTURE

| No. | Hdbk. | No. | Hdbk. | No. | Hdbk. | No. | Hdbk. |
|---|---|---|---|---|---|---|---|
| 1 | 1376 | 77 | 1112 | 216 | 1012 | 376 | 1053 |
| 2 | 1377 | 80 | 1370 | 217 | 1005 | 381 | 1031 |
| 3 | 1378 | 83 | 1387 | 219 | 1039 | 385 | 1046 |
| 5 | 1361 | 84 | 1374 | 222 | 1258 | 393 | 1019 |
| 6 | 1362 | 85 | 1866 | 247 | 1124 | 395 | 1120 |
| 10 | 1357 | 86 | 1369 | 248 | 1138 | 404 | 1284 |
| 11 | 1356 | 87 | 1109 | 249 | 1132 | 405 | 1282 |
| 13 | 1250 | 89 | 1859 | 250 | 1130 | 428 | 1355 |
| 14 | 1265 | 90 | 1371 | 251 | 1125 | 430 | 1408 |
| 15 | 1264 | 91 | 1110–11 | 253 | 1257 | 431 | 1351 |
| 21 | 1120 | 93 | 1106 | 265 | 1040 | 432 | 1020 |
| 22 | 1119 | 97 | 1176 | 266 | 1041 | 435 | 1226 |
| 23 | 1066 | 98 | 1174 | 267 | 1003 | 436 | 1237 |
| 24 | 1410 | 101 | 1158 | 268 | 1001 | 437 | 1082 |
| 25 | 1416 | 102 | 1375 | 271 | 1042 | 438 | 1004 |
| 26 | 1415 | 105 | 1157 | 272 | 1071 | 439 | 1083 |
| 27 | 1414 | 112 | 1160 | 273 | 1021 | 440 | 1084 |
| 29 | 1251 | 118 | 1159 | 274 | 1061 | 441 | 1085 |
| 32 | 1252 | 124 | 1155 | 277 | 1043 | 446 | 1062 |
| 39 | 1060 | 125 | 1154 | 279 | 1266 | 447 | 1074 |
| 42 | 1024 | 138 | 1163 | 280 | 1303 | 448 | 1183 |
| 43 | 1026 | 139 | 1165 | 281 | 1353 | 449 | 1067 |
| 44 | 1023 | 140 | 1164 | 283 | 1354 | 450 | 1044 |
| 46 | 1027 | 150 | 1161 | 285 | 1045 | 451 | 1068 |
| 47 | 1028 | 157 | 1677 | 286 | 1037 | 452 | 1090 |
| 48 | 1070 | 158 | 1678 | 289 | 1250 | 453 | 1407 |
| 49 | 1025 | 164 | 1167 | 292 | 1283 | 454 | 1350 |
| 52 | 1272 | 166 | 1168 | 346 | 1225 | 458 | 1278 |
| 53 | 1271 | 173 | 1169 | 355 | 1004 | 468 | 1200 |
| 54 | 1270 | 184 | 1172 | 356 | 1002 | 475 | 1358 |
| 57 | 1029 | 193 | 1666 | 362 | 1234 | 479 | 1304 |
| 58 | 1268 | 194 | 1665 | 364 | 1032 | 480 | 1301 |
| 59 | 1030 | 198 | 1018 | 365 | 1262 | 482 | 1305 |
| 62 | 1047 | 200 | 1135 | 367 | 1061 | 483 | 1309 |
| 63 | 1040 | 201 | 1267 | 368 | 1060 | 484 | 120 |
| 64 | 1046 | 202 | 1056 | 369 | 1122 | [illegible] | [illegible] |
| 67 | 1080 | 204 | 1055 | 370 | 1121 | 486 | [illegible] |
| 68 | 1054 | 209 | 1022 | 371 | 1123 | [illegible] | [illegible] |
| 70 | 1036 | 211 | 1005 | 373 | 1140 | 504 | 1666 |
| 76 | 1113 | 215 | 1033 | 375 | 1082 | 510 | [illegible] |

| No. | Hdbk. | No. | Hdbk. | No. | Hdbk. | No. | Hdbk. |
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| 520 | 1017 | 637 | 1304 | 867 | 1115 | 1031 | 1397 |
| 523 | 1150 | 638 | 1388 | 874 | 1232 | 1032 | 1381 |
| 525 | 1140 | 641 | 1393 | 876 | 1231 | 1034 | 1323 |
| 526 | 1151 | 642 | 1389 | 885 | 1229 | 1035 | 1316 |
| 527 | 1152 | 659 | 1320 | 886 | 1230 | 1040 | 1342 |
| 530 | 1078 | 660 | 1330 | 889 | 1228 | 1041 | 1345 |
| 533 | 1302 | 661 | 1319 | 898 | 1385 | 1042 | 1346 |
| 534 | 1050 | 663 | 1321 | 902 | 1382 | 1045 | 1344 |
| 536 | 1051 | 665 | 1310 | 906 | 1373 | 1053 | 1401 |
| 537 | 1205 | 666 | 1147 | 908 | 1223 | 1054 | 1402 |
| 538 | 1206 | 668 | 1148 | 909 | 1390 | 1148 | 1331 |
| 539 | 1291 | 669 | 1146 | 910 | 1227 | 1149 | 1943 |
| 540 | 1281 | 671 | 1418 | 912 | 1368 | 1150 | 1961 |
| 541 | 1287 | 672 | 1417 | 917 | 1922 | 1151 | 1952 |
| 542 | 1288 | 673 | 1420 | 918 | 1399 | 1152 | 1939 |
| 544 | 1292 | 675 | 1350 | 919 | 1398 | 1153 | 1956 |
| 545 | 1104 | 676 | 1238 | 920 | 1413 | 1154 | 1937 |
| 547 | 1173 | 677 | 1308 | 921 | 1406 | 1155 | 1935 |
| 548 | 1391 | 679 | 1412 | 922 | 1400 | 1156 | 1967 |
| 549 | 1384 | 680 | 1411 | 923 | 1409 | 1157 | 1949 |
| 550 | 1392 | 681 | 1328 | 925 | 1676 | 1158 | 1955 |
| 553 | 1870 | 682 | 1322 | 926 | 1687 | 1159 | 1966 |
| 554 | 1257a | 683 | 1329 | 927 | 1680 | 1160 | 1969 |
| 555 | 1379 | 684 | 1315 | 931 | 1682 | 1161 | 1945 |
| 556 | 1873 | 688 | 1285 | 933 | 1882 | 1162 | 1933 |
| 557 | 1872 | 689 | 1309 | 934 | 1683 | 1163 | 1965 |
| 558 | 1871 | 690 | 1327 | 936 | 1686 | 1164 | 1958 |
| 559 | 1869 | 691 | 1088 | 943 | 1210 | 1165 | 1944 |
| 560 | 1858 | 692 | 1089 | 955 | 1216 | 1166 | 1941 |
| 561 | 1863 | 693 | 1087 | 957 | 1207 | 1167 | 1923 |
| 562 | 1846 | 694 | 1086 | 960 | 1208 | 1168 | 1936 |
| 563 | 1857 | 695 | 1405 | 961 | 1218 | 1169 | 1964 |
| 564 | 1845 | 750 | 1338 | 963 | 1206 | 1170 | 1959 |
| 570 | 1209 | 751 | 1336 | 964 | 1209 | 1171 | 1938 |
| 572 | 1095 | 752 | 1337 | 966 | 1214 | 1172 | 1951 |
| 574 | 1092a | 806 | 1181 | 968 | 1215 | 1173 | 1940 |
| 575 | 1097 | 807 | 1180 | 970 | 1211 | 1174 | 1950 |
| 576 | 1093 | 808 | 1179 | 971 | 1219 | 1175 | 1957 |
| 577 | 1096 | 809 | 1178 | 973 | 1204 | 1176 | 1946 |
| 579 | 1203 | 811 | 1182 | 975 | 1220 | 1177 | 1962 |
| 582 | 1140 | 813 | 1072 | 976 | 1222 | 1178 | 1953 |
| 583 | 1136 | 814 | 1073 | 977 | 1205 | 1179 | 1954 |
| 584 | 1137 | 838 | 1233 | 978 | 1212 | 1180 | 1932 |
| 585 | 1300 | 839 | 1224 | 980 | 1213 | 1181 | 1963 |
| 589 | 1367 | 840 | 1236 | 982 | 1217 | 1182 | 1934 |
| 590 | 1366 | 841 | 1244 | 984 | 1221 | 1183 | 1948 |
| 597 | 1672 | 843 | 1246 | 994 | 1188 | 1184 | 1365 |
| 599 | 1673 | 849 | 1240 | 998 | 1349 | 1185 | |
| 603 | 1674 | 853 | 1241 | 1024 | 1193 | 1186 | |
| 605 | 1673a | 854 | 1242 | 1025 | 1195 | 1187 | |
| 606 | 1668 | 855 | 1404 | 1026 | 1191 | 1301 | 481 |
| 608 | 1667 | 859 | 1118 | 1027 | 1192 | | |
| 626 | 1396 | 862 | 1114 | 1028 | 1202 | | |

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| No. | Hdbk. | No. | Hdbk. | No. | Hdbk. | No. | Hdbk. |
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| 5 | 2002 | 89 | 2028 | 219 | 2066 | 342 | 2206 |
| 6 | 2003 | 90 | 2025 | 220 | 2123 | 344 | 2218 |
| 7 | 2005 | 91 | 2027 | 221 | 2068 | 345 | 2292 |
| 8 | 2011 | 99 | 2024 | 222 | 2121 | 346 | 2293 |
| 10 | 2000 | 101 | 2130 | 223 | 2110 | 347 | 2295 |
| 11 | 2012 | 103 | 2131 | 224 | 2020 | 348 | 2294 |
| 12 | 2004 | 104 | 2083 | 225 | 2023 | 349 | 2291 |
| 13 | 2010 | 105 | 2084 | 227 | 2153 | 350 | 2308 |
| 14 | 2015 | 106 | 2082 | 228 | 2150 | 351 | 2302 |
| 15 | 2014 | 107 | 2157 | 229 | 2143 | 352 | 2260 |
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| 4 | [illegible] |
| 5 | [illegible] |
| [illegible] | [illegible] |
| 1 | 1571 |
| 2 | [illegible] |
| [illegible] | [illegible] |
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| [illegible] | [illegible] |
| [illegible] | [illegible] |

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| 5 | 5083 |
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| 11 | 5074 |
| 12 | 5072 |
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| 1 | 4301 |
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| 3 | 4302 |
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| 5 | 4300 |
| 6 | 4317 |
| 7 | 4304 |
| 8 | 4327 |
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| 11 | 4308 |
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| 10 | 4351 |
| 11 | 4334 |
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| 6 | 4335 |
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| 8 | 4340 |
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| 15 | 4341 |

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| 8 | 1811 |
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| 10 | 1813 |
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| 13 | 1816 |
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| 15 a b | 1818 19 |
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| 17 | 1821 |
| 18 | 1822 |
| 19 | 1823 |
| 20 | 1824 |
| 21 | 775 |
| 22 | 1825 |
| 23 | 479 |
| 24 | 1540 |
| 25 | 1826 |
| 26 | 1827 |
| 27 | 1828 |
| 28 | 1829 |

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| cxxiv | |
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| 2 | 1841 |
| 3 | 1840 |
| 4 | 1832 |
| 5 | 1835 |
| 6 | 1836 |
| 7 | 1837 |
| 8 | 1833 |
| 9 | 1834 |
| 10 | 1839 |
| 11 | 1838 |
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| 2 | 1867 |
| 3 | 1879 |
| 4 | 1843 |
| 5 | 1888 |
| 6 | 1844 |
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| 1 | 1883 |
| 2 | 1851 |
| 3 | 1852 |
| 4 | 1850 |
| cxxvii | |
| 1 | 1861 |
| 2–4 | 1848 |
| 5 | 1845 |
| 6 | 1846 |
| 7 | 1849 |
| 8 | 1847 |
| 9 11 | 1886 |
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| 1 | 1875 |
| 2 | 1850 |
| 3 | 1877 |
| 4 | 1872 |
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| 2 | 1807 |
| 3 | 1808 |
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| 2 | 1876 |
| 3 | 1869 |
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| 3 | 1860 |
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| 2 | 1863 |
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| 1 | 1873 |
| 2 | 1845 |
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| 1 | 1874 |
| 2 | 1858 |
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| 1 | 1889 |
| 2 | 1890 |
| 3 | 1891 |
| 4 | 1878 |
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| 6 | 1865 |
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| 2 | 474 |
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| 4 | 370 ff. |
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| 9 | 370 ff. |
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| 11 | 370 ff |
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| 14 | 1855 |
| 15 | 1882 |
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| 2 | 1351 |
| 3 | 4552 |
| 4 | 4557 |
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| 6 | 3552–3 |
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| 1 | Not in N.Y. |
| 2 | 1899 |
| 3 | 4311 |
| 4 | 4316 |
| 5 | 4347 |
| 6 | 4291 |
| 8–11 | 438 |

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| 2 | 1902 |
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| 3 | 1904 |
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| 2 | 1916 |
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| 2 | 1928 |
| 3 | 1920 |
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| 1 | 1981 |
| 2 | 1912 |
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| 5 | 1901 |
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| 2 | 1954 |

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| 3 | 1923 |
| 4 | 1918 |
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| 2 | 1905 |
| cxlix | |
| 1 | 1900 |
| 2 | 1927 |
| cl. | |
| 1 | 1976 |
| 2 | 1974 |
| 3 | 1975 |
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| 5 | 1983 |
| 6 | 1972 |
| 7 | 1970 |
| 8 | 1984 |
| 9 | 1980 |
| cl. Supplement. | |
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| 2 | 1954 |
| | 1911 |
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| 4 | 1381 |
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| 10 | 950 |
| 11 | 958 |
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| 17 | 1960 |
| 18 | 1920 |
| 19 | 1922 |
| 20 | 1940 |
| 21 | 1934 |
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| 25 | 1951 |
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| 27 | 1959 |
| 28 | 1964 |
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| 30 | 1941 |
| 31 | 1944 |
| 32 | 1958 |
| 33 | 1965 |
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| 46 | 1948 |
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| 48 | 1932 |
| 49 | 1962 |
| 50 | 1953 |
| 51 | 1955 |
| 52 | 1956 |
| 53 | 1938 |
| 54 | 1967 |
| 55 | 1960 |
| 56 | 1945 |
| 104 | 1977 |
| 105 | 1978 |

## CESNOLA. CYPRUS.

The sequence of the illustrations in the English and in the German editions is usually the same; where it differs, the German sequence is observed in the list, and the English order is allowed to vary. In some of the plates the objects are not numbered individually: in these the contents of each plate are listed in approximate order from top to bottom and from left to right. Objects included in these plates but not identifiable in the text are marked o at the point where they occur in the plate. Objects marked N.Y. are in New York, but do not now form a part of the Cesnola collection. Those marked "not in N.Y." it has not been possible to trace. But a few objects figured in the plates, and now in other museums, are marked "Berlin" etc.

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| p. 247 | | 4 | 0 |
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| 5 | | 3 | N.Y |
| 2 | | 4 | 0 |
| pl. XLIII 6-7-8 | LXXXVII | 1–3 | 939 ff. |
| p. 402 (10) | LXXXVIII | 1 | 793 |
| p. 402 (11) | | 2 | 931 |
| p. 402 (12) | LXXXVIII | 3 | St. Ger. |
| p. 402 (13) | | 4 | 1728 |
| p. 404 (14) | | 5 | 0 |
| p. 404 (15) | LXXXIX | 1 | 0 |
| p. 404 (16) | | 2 | 0 |
| p. 405 (17) | | 3 | 765 |
| p. 405 (18) | | 4 | 678 |
| p. 405 (19) | | 5 | 794 |
| p. 405 (20) | | 6 | 677 |
| p. 405 (21) | | 7 | 956 |
| p. 406 (22) | XC | 1 | 0 |
| p. 406 (23) | | 2 | 0 |
| p. 406 (24) | | 3 | 71 |
| p. 406 (25) | | 4 | 55 |
| p. 408 (26) | | 5 | 198 |
| p. 408 (27) | | 6 | 229 |
| p. 408 (28) | XCI | 1 | 94 |
| p. 408 (29) | | 2 | 283 |
| p. 410 (30) | | 3 | 0 |
| p. 411 (31) | | 4 | 1736 |
| p. 411 (32) | | 5 | 1729 |
| pl. XLIV (34) | XCII | 1 | 759 |
| (33 a–b) | | 2–3 | 513 |
| pl. XLV (35) | XCIII | 1 | 682 |
| (36) | | 2 | 725 |
| (37) | | 3 | 761 |
| pl. XLVI (38) | XCIV | 1 | 757 |
| (39) | | 2 | 759 a |
| pl. XLVII (40) | XCV | 1 | 541 |
| (41) | | 2 | 1726 |
| pl. XLVIII | XCVI | 1 | 1869 |
| | | 2 | 1395 |
| | | 3 | 1859 |
| | | 4 | 1873 |
| | | 5 | 1396 |
| | | 6 | 1871 |

## CYPRIOTE INSCRIPTIONS

Plates 1–8 (English edition)=Taf. XCVII–CIV (German edition).

| No. | Hdbk. | No. | Hdbk. | No. | Hdbk. | No. | Hdbk. |
|---|---|---|---|---|---|---|---|
| 1 | 1869 | 6 | 1873 | 11 | 0 | 16 | 1898 |
| 2 | 1871 | 7 | 1862 | 12 | 1890 | 17 | 0 |
| 3 | 1843 | 8 | 1874 | 13 | 1863 | 18 | 1882 |
| 4 | 1875 | 9 | 1880 | 14 | 1888 | 19 | 1865 |
| 5 | 1889 | 10 | 1887 | 15 | 1866 | 20 | 1861 |

| No. | Hdbk. | No. | Hdbk. | No. | Hdbk. | No. | Hdbk. |
|---|---|---|---|---|---|---|---|
| 21 | 1870 | 32 | 1894 | 43 | 1845 | 54 | 1840 |
| 22 | 1886 | 33 | 1853 | 44 | 1838 | 55 | 4201 |
| 23 | 1859 | 34 | 1860 | 45 | 1837 | 56 | 1855 |
| 24 | 1868 | 35 | 1854 | 46 | 1831 | 57 | 1842 |
| 25 | 1891 | 36 | 1878 | 47 | 1833 | 58 | 1852 |
| 26 | 1872 | 37 | 1857 | 48 | 1836 | 59 | 1851 |
| 27 | 1864 | 38 | 1884 | 49 | 1835 | 60 | 0 |
| 28 | 1867 | 39 | 1881 | 50 | 1839 | 61 | 1893 |
| 29 | 1877 | 40 | 1893 | 51 | 1832 | 62 | 1876 |
| 30 | 1895 | 41 | 1879 | 52 | 1841 | | |
| 31 | 1896 | 42 | 1846 | 53 | 1834 | | |

## PHOENICIAN INSCRIPTIONS

Plates 9–12 (English edition)=Taf. cv-cviii (German edition).

| No. | Hdbk. | No. | Hdbk. | No. | Hdbk. |
|---|---|---|---|---|---|
| 1 | 1804 | 11 | 1805 | 21 | 1813 |
| 2 | 1801 | 12 | 1812 | 22 | 1824 |
| 3 | 1806 | 13 | 1808 | 23 | 1816 |
| 4 | 1802 | 14 | 1803 | 24 | [1830] |
| 5 | 1822 | 15 | 1814 | 25 | 1825 |
| 6 | 1821 | 16 | 1815 | 26 | 479 |
| 7 | 1826 | 17 | 1823 | 27 | 1540 |
| 8 | 1827 | 18 | 1818 | 28 | 1820 |
| 9 | 775 | 19 | 1819 | 29 | (?)1828 |
| 10 | 1811 | 20 | 1817 | 30 | 1813 |

N.B Some of these identifications are doubtful, because the sketches are inaccurate. 1807, 1809, 1810 are not in Cesnola's *Cyprus*.

## GREEK INSCRIPTIONS

[47–98 are mere names, omitted for space.]

| No. | Hdbk. | No. | Hdbk. | No. | Hdbk. | No. | Hdbk. |
|---|---|---|---|---|---|---|---|
| 3 | 1912 | 19 | 1897 | 37 | 1910 | 44 | 1905 |
| 8 | 1913 | 20 | 1916 | 38 | 1919 | 45 | 1925 |
| 9 | 1901 | 21 | 1920 | 39 | 1931 | 46 | 1906 |
| 11 | 1903 | 22 | 1902 | 40 | 1930 | 99 | 1929 |
| 12 | 1909 | 23 | 1907 | 41 | 1927 | 100 | 1940 |
| 14 | 1926 | 33 | 1904 | 42 | 958 | 101 | 1946 |
| 18 | 1919 | 34 | 1928 | 43 | 959 | | |

## DOELL. DIE SAMMLUNG CESNOLA.

The Roman numerals I, II, III denote the Plates; Arabic numerals the Inventory: these are given within brackets on Doell's Plates.

The heads of the statues marked VIII in Plate I are repeated in Plate VIII.

| Doell | Hdbk. | Doell | Hdbk. | Doell | Hdbk. | Doell | Hdbk. |
|---|---|---|---|---|---|---|---|
| I 1 (VIII) | 1084 | II 30 | 1266 | III 67 | 1256 | III 79 | 1001 |
| 2 | 1353 | 52 | 1264 | 68 | 1045 | IV 80 | 1407 |
| 6 | 7004 | 54 | 1024 | 71 | 1044 | 91 | 1004 |
| 21 | 1263 | 58 | 1006 | 73 | 1041 | 97 | [illegible] |
| 28 | 1262 | 49 | 1361 | 76 | 1046 | 105 | [illegible] |
| 29 (VII) | 1352 | III 61 | 1357 | 77 | 1043 | 113 | [illegible] |
| II 43 | 1303 | 62 | 1356 | 78 | 1062 | 145 | [illegible] |

| Doell | | Hdbk. |
|---|---|---|
| IV | 152 | 1191 |
| V | 81 | 1408 |
| | 114 | 1308 |
| | 153 | 1188 |
| VI | 123 | 1406 |
| | 135 | 1190 |
| | 136 | 1202 |
| | 160 | 1238 |
| | 172 | 1239 |
| | 174 | 1226 |
| VII | 178 | 1360 |
| | 183 | 1093 |
| | 187 | 1202 |
| | 190 | 1409 |
| | 199 | 1121 |
| | 202 | 1119 |
| | 207 | 1127 |
| | 220 | 1030 |
| | 221 | 1029 |
| | 222 | 1138 |
| | 224 | 1146 |
| VIII | 231 | 1282 |
| | 235 | 1284 |
| | 237 | 1257 |
| | 243 | 1258 |
| IX | 308 | 1205 |
| | 311 | 1272 |
| | 330 | 1251 |
| IX | 344 | 1281 |
| | 346 | 1291 |
| | 349 | 1288 |
| | 352 | 1286 |
| | 355 | 1290 |
| X | 358 | 1312 |
| | 359 | 1304 |
| | 371 | 1300 |
| | 416 | 1346 |
| | 417 | 1347 |
| | 544 | 1330 |
| | 545 | 1319 |
| | 546 | 1327 |
| XI | 763 | 1368 |
| | 764 | 1869 |
| | 765 | 1871 |
| | 766 | 1870 |
| | 767 | 1873 |
| | 768 | 1879 |
| | 772 | 1396 |
| | 773 | 1395 |
| | 775 | 1863 |
| XII | 781 | 1398 |
| | 785 | 1950 |
| | 834 | 1307 |
| | 835 | 1372 |
| XIII | 788 | 1175 |
| | 789 | 1687 |
| XIII | 796 | 1682 |
| | 797 | 1684 |
| | 798 | 1680 |
| | 805 | 1661 |
| | 807 | 1380 |
| | 808 | 1692 |
| | 815 | 1670 |
| | 817 | 1671 |
| | 824 | 1411 |
| | 825 | 1410 |
| | 826 | 1390 |
| | 828 | 1415 |
| | 830 | 1369 |
| XIV | 837 | 2002 |
| | 838 | 2003 |
| | 839 | 2004 |
| | 840 | 2011 |
| | 841 | 2014 |
| | 850 | 2015 |
| | 866 | 2151 |
| | 874 | 2100 |
| | 934 | 2007 |
| | 935 | 2281 |
| | 937 | 2082 |
| | 938 | 2114 |
| | 939 | 2112 |
| | 940 | 2110 |
| | 941 | 2113 |
| XIV | 942 | 2084 |
| | 950 | 2008 |
| XV | 875 | 2042 |
| | 876 | 2040 |
| | 877 | 2121 |
| | 884 | 2037 |
| | 971 | 2251 |
| | 989 | 2198 |
| | 990 | 2201 |
| | 991 | 2199 |
| | 994 | 1474 |
| | 1052 | 1468 |
| | 1070 | 1454 |
| XVI | 2172 | 71 |
| | 2392 | 96 |
| | 2932 | 617 |
| | 3220 | 665 |
| | 3522 | 614 |
| | 3569 | 784 |
| | 4034 | 389 |
| | 4035 | 529 |
| | 4037 | 323 |
| | 4047 | 217 |
| | 4061 | 703 |
| XVII | 3671 | 1726 |
| | 4007 | 678 |

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| " | 134 fig. 5 | 2114 |
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| " | " | 1257 |
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| " | " | 1368 |
| " | VI | 1364 |
| " | VII | 4561 |
| " | VIII | 0 |
| " | IX | 0 |
| " | X | 4554 |
| " | XI, 1 | 1952 |
| " | XI, 2 | 1946 |
| " | XI, 3 | 1951 |
| " | XIII | 1262 |
| " | XVI, 3 | 1248 |
| " | XIX | 4703 |
| " | XXVIII, 20 | in N.Y. but a forgery |
| " | XXIX, 29 | 500 |

## PERROT & CHIPIEZ. HISTOIRE DE L'ART DANS L'ANTIQUITÉ. III. PHÉNICIE, CHYPRE.

The numbering is the same in the French and in the English edition

| Fig. | Hdbk. | Fig. | Hdbk. | Fig. | Hdbk. | Fig. | Hdbk. |
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| 152 | 1418 | 396 | 2023 | 504 | 930 | 576 B | 3307 |
| 195 | 1357 | 397 | 1020 | 506 | 941 | 576 C | 3001 2 |
| 217 | 3552 3 | 398 | 1143 | 507 | 699 | 576 D | 3005 6 |
| 349 | 1351 | 402 | 1120 | 510 | 757 | 576 E | 3003 4 |
| 350 | 1352 | 403 | 2041 | 513 | 759 | 576 F | 3383 4 |
| 352 | 2127 | 404 | 1280 | 514 | 1701 | 584 | 3253 8 |
| 353 | 1353 | 407 | 1384 | 519 | 753 | 585 | 3248 51 |
| 354 | 1257 | 408 | 1301 | 521 | 751 | 587 | 3000 |
| 355 | 1356 | 411 | 2005 | 525 | 437 | 590 | 3385 |
| 356 | 1361 | 413 | 1208 | 520 30 | 761 | 593 | 3382 |
| 358 | 1363 | 414 | 1029 | 552 | 4554 | 595 | 3198 |
| 359 | 1266 | 415 8 | 1305 | 555–6 | 4703 | 596 | 3358 9 |
| 361 | 1419 | 419 21 | 1304 | 557 | 4015 | 599 | 3280 1 |
| 364 | 1308 | 427 | 4301 | 559 | 4588 90 | 600 | 3398 |
| 370 | 1029–31 | 439 | 4105 | 560 | 4586 | 601 | 3301 |
| 371 | 1256 | 440 | 4104 | 561 | 4584 | 602 | 3002 |
| 377 | 1124 | 448 | 4146 | 562 | 3598 | 605 | 4181 |
| 383 | 2159 | 479 | 775 | 563 | 3001 | 629 | 5013 |
| 385 | 1262 | 482 | 4561 | 564 | 4771 | 630 | 4003 4 |
| 387 | 1368 | 483 | 1573 | 569 | 3149 | 632 | 4756 7 |
| 388 | 1292 | 485 | 96 | 570 | 3399 73 | 639 | 0 |
| 389 | 1098 | 486 | 283 | 571–2 | 3374 5 | ch ix.end | 726 |
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N. B. figs. 515, 516, 517, 518, 520, 522, are not in New York. Fig. 512 is wrongly ascribed to Cesnola, Cyprus, p. 512; it is not in New York.

# GENERAL INDEX OF PERSONS, PLACES, AND SUBJECTS

For the principal subdivisions and classes of objects in the Collection, see the Table of Contents at the beginning of this Handbook.

Note that inscribed objects are discussed in the Appendix of Inscriptions, as well as in their places in the body of the Handbook.

The numbers in this Index are those of the pages of this Handbook.

The following abbreviations are used:

repr. (=representations of an object in some other work of art);

inscr. (=mentioned in an inscription);

cf. (=compare);

ff. (=following pages).

Latin, Greek, or Oriental words, other than proper names and recognized archaeological terms, are printed in italic type; and all words used in a special, technical, or colloquial sense are placed within quotation marks.


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